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- + Accurate Tabs
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25 TOP BLUES SONGS

Baby, Scratch My Back
SLIM HARPO

Going Down
FREDDIE KING

Reconsider Baby
ERIC CLAPTON

Strollin' with Bones
T-BONE WALKER

Texas Flood
STEVIE RAY VAUGHAN

TAB.
TONE.
TECHNIQUE.



HAL•LEONARD®

25 TOP **BLUES** SONGS

TAB+ = TAB + TONE + TECHNIQUE

This is not your typical guitar tab book. In the new *Tab+* series from Hal Leonard, we provide you guidance on how to capture the guitar tones for each song as well as tips and advice on the techniques used to play the songs.

Where possible, we've confirmed the gear used on the original recordings via new and previously published interviews with the guitarists, producers, and/or engineers. Then we make general recommendations on how to achieve a similar tone, based on that info. You'll note that we do not mention specific modeling or software amps, as those units will typically contain models for the original amps we do cite.

Some of the songs herein will be easy to play even for advanced beginner players, whereas others present a much greater challenge. In either case, we've identified key techniques in each song that should help you learn the song with greater ease.

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Performance Notes

Albert's Shuffle

All Of Your Love (All Your Love)

Baby, Scratch My Back

Bad To The Bone

Down Home Blues

First Time I Met The Blues

Going Down

I Ain't Drunk

I Smell Smoke

I'm Yours and I'm Hers

It Hurt So Bad

Laudromat

Laundromat Blues

Long Distance Blues

Mama Talk To Your Daughter

No, No Baby

Reconsider Baby

Right Next Door

Right Place, Wrong Time

Satisfy Susie

Shelter Me

Still Rainin'

Strollin' With Bones

Sweet Sixteen

Texas Flood

PERFORMANCE NOTES

TAB. TONE. TECHNIQUE.

By Dave Rubin

ALBERT'S SHUFFLE

Mike Bloomfield

“Albert’s Shuffle” is the lead track from *Super Session* (1968), an album Mike Bloomfield recorded with Stephen Stills and Al Kooper (the first of two he would record with Kooper). Having made a name for himself with the seminal Paul Butterfield Blues Band in the mid-sixties and backing Bob Dylan at his infamous performance at the Newport Folk Festival in 1965, as well as on his *Highway 61 Revisited*, Bloomfield became one of the first bonafide “guitar heroes.” However, his restless nature and aversion to the illusory trappings of pop stardom would compel him to jump from project to project until his tragic and untimely death from an overdose in 1981. His exquisite phrasing, intense energy, and pure tone, however, had a profound effect on countless blues and rock guitarists who followed and remains just as revered today.

TONE

A 1959 sunburst Les Paul Standard, plugged straight into a cranked, pre-CBS Fender Twin Reverb, was all this blues god needed to make liquid gold flow from his fingers. In the studio, however, he most often played through a Fender Super Reverb (you can see one on the back of the LP cover) with the volume and treble on 10, reverb on 4, middle and bass barely up, and the bright switch on. Like B.B. King, one of his idols, Bloomfield usually had his pickup selector in the middle, with both P.A.F. ’buckers on, and would constantly fiddle with the volume and tone pots on his guitar to get the exact, fat “hi-fi” tone he desired.

To get your tone singing like “Bloomers,” a humbucker-equipped Les Paul through a Fender combo (at least the size of a 20-watt Fender Deluxe Reverb) is your best option. However, you should be able to coax the sound out of a Gibson ES-335, SG—or even a humbucking PRS—through any high-quality Class A tube amp with at least one 12-inch speaker (e.g., Mesa Boogie).

TECHNIQUE

The medium-tempo, 12-bar instrumental blues “Albert’s Shuffle” is a fitting tribute to Albert King and his classic, vocal-type string bending. That said, Bloomfield’s sexy, “choked” notes and sensuous vibrato are a virtual tutorial in post-B.B. King blues guitar mastery. The pickup riff that extends across the bar line into measure 1 is “Electric Blues Guitar 101.” Execute the bend on string 3 with the ring finger, followed by a small index-finger barre on strings 2–1, with the pinky—backed up by the ring, middle, and index fingers—pushing string 2 up to the root note. Note that Bloomfield maintained steady pressure against the frets when bending and vibratoing to achieve maximum natural sustain.

In an embarrassment of blues guitar riches, measure 6 of section letter E (the IV [C] chord) stands out as Bloomfield performs a “King’s ransom” of bending techniques. Use the ring finger, backed by the middle and index, to access the one-step, one-and-a-half-step, and two-step bends on string 1. The classic double-string bend on strings 2–1 (beat 3) may be played à la Chuck Berry, pushing up with the ring finger as a small barre. An alternative is to place the middle finger on string 2 and the ring finger on string 1 and push up simultaneously. Observe that string 1’s pitch is raised one-and-a-half steps, while string 2 goes up only one step due to the different distance each is squeezed.

ALL OF YOUR LOVE (ALL YOUR LOVE)

Magic Sam

Good things always come in threes, and blues guitar greats are no exception. Like the “Three Kings”—B.B., Albert, and Freddie—the “West Side of Chicago blues masters”—Otis Rush, Magic Sam, and Buddy Guy—came in triplicate. Sam Maghett followed hot on the heels of Otis Rush in 1957 with his own selection of certifiable classics for the indie Cobra Records, which was located on Chicago’s west side. This tune was captured on tape in 1957 (included here) and again 10 years later—a slightly different version for *West Side Soul*. Though its minor key is emblematic of the sub-genre’s sound, the impassioned performance and guitar style are all Sam. Tragically, he died of a heart attack in 1969 at the age of 32, just as he was crossing over, but his considerable influence remains undiminished.

TONE

Like his “blues brothers,” Rush and Guy, Sam was attracted to the Strat, initially playing an early-fifties sunburst with a maple neck, while in the late sixties, he was seen with a 1965 transitional model with a rosewood fingerboard. It’s unknown whether Sam recorded using an amp belonging to Cobra studios, or if he brought his own. The tremolo could indicate a 1955 Fender Tremolux, Gibson, or Ampeg, or a DeArmond outboard unit.

A Strat through a Deluxe Reverb, Super Reverb, or Twin Reverb with tremolo (erroneously called “vibrato” by Fender) will produce a version of the signature “watery” sound. Though Sam went straight into a fifties amp with raw, natural distortion, a Tube Screamer or similar stompbox can be used to approximate the tone with a newer amp. Use the bridge pickup on a Strat and adjust the volume pot accordingly.

TECHNIQUE

Like Freddie King, his Chicago blues peer, Sam was a spectacular trio guitarist. Though backed by the subtle piano of Little Brother Montgomery on this track, along with bass and drums, his skill of blending riffs, snappy fills, and vibrant ninth chords are on full display. The signature riff, first encountered in measures 1–2 of the intro, may be efficiently played with the ring, index, and ring fingers for the bass line, and the ring and index fingers barring at frets 9 and 7, respectively, for the harmonized minor triads. The subtle quarter-step, double-string bends in measures 1, 2, and 6 are best executed by pulling down with a small ring-finger barre. A similar technique should be applied to the bent triads in the guitar solo: push up with a ring-finger barre, a move that will require considerable pressure and strength.

BABY, SCRATCH MY BACK

Slim Harpo

The Stones and the Yardbirds, among other British Invasion bands, brought James “Slim Harpo” Moore and his appealing, accessible music to crossover prominence in the sixties with covers of his Louisiana swamp blues singles, including “I’m a King Bee” and “Got Love If You Want It.” Slim’s own recording of “Baby, Scratch My Back” hit #1 on the Billboard R&B charts as well as #16 on the Hot 100 charts in 1966, and gave his career a deserved boost. Although he regularly accompanied himself on guitar during live performances, in the Excello Records studio he was backed by his regular guitarists Rudolph “Rudy” Richard and James Johnson of the King Bees. Tragically, on the precipice of greater popularity via a tour of Europe, Slim died in London of a heart attack in 1970.

TONE

Slim is one of the few blues guitarists to favor the thin hollow body Gibson ES-330 with P-90 pickups as opposed to the more popular 335/45/55 semi-hollow series with humbuckers. It is unclear what gear Richard and Johnson played, though Johnson on lead guitar sounds like he may be picking a hollow body instrument. Verifying amps is always a tricky business as older blues guitarists often used whatever was available in the studio. The tremolo would suggest perhaps a pre-CBS blackface Fender or fifties to sixties Ampeg or Gibson amp. An ES-330, Epiphone Casino or similar thin hollow body with P-90 pickups through a 20–40 watt tube combo either containing built-in tremolo or with an outboard unit will produce the “swamp sound.” Utilize the neck pickup and adjust the amp flat at 4–5 for treble, middle and bass.

TECHNIQUE

Slim is almost always shown in photos with a capo to facilitate ease of fingerings, but he only sings and blows harmonica on this track. Johnson is “stinging” the signature riffs and solo out of the root, extension, and root octave positions of the F composite blues scale, while Richard comps dominant barre chords. Access the major 3rd in the main riff by hammering on with the middle finger from the flat 3rd while barring at frets 1 (F), 6 (B♭™) and 8 (C) for each chord change. One of several advantages to this approach is that it makes it possible to play instantly in other keys if desired by simply moving the pattern around the neck. Play the signature “chicken scratch” lick in section letter E with the index finger on the F note at fret 13 on string 1, while jabbing in a staccato fashion. Then bend the A♯™ on fret 16 with the pinky backed by the ring, middle and index fingers.

BAD TO THE BONE

George Thorogood

George Thorogood, a serious semi-pro baseball player in his native Delaware in the '70s, once remarked that he would “rather be able to take the curve ball to right field than be a great guitarist.” Though the former second baseman’s ability to wait on the curve is unclear, he has used his limitations as a soloist to his advantage by reducing his chosen blues and fifties rock ’n’ roll to the essentials: rhythm, riffs, and tone. In 1982, he released his best-known album, the gold-certified *Bad to the Bone*, which contained the title track, a song featuring his signature boogie blues. Thorogood claims that “Bad to the Bone” helped create the “classic rock” radio format when stations began playing it in the nineties. Still cranking strong as of 2014, Thorogood remains the unofficial king of the bar bands.

-tone

Like some of the greats he idolized, Thorogood was, for many years, identified with one guitar: a 1957–63 Gibson ES-125 TD with two P-90 pickups. He has owned several and at one point, painted them white for visual appeal, but any thin, hollow Gibson or Epiphone with P-90s will do the job. He appears to be unconcerned with what amps he uses in the studio, but is believed to have recorded through a silverface, post-CBS Fender Twin on his early albums. In concert, he would often play through a blackface Princeton Reverb miked through the PA system, though he has increased his horsepower over the years. On the smaller amps, he typically set the treble at 8, middle at 7, bass at 2.5, volume at 6.5, and reverb at 4, with the guitar’s bridge pickup “floored.” For his slides, Thorogood swears by “blue collar” copper pipe purchased from hardware stores, cut to length, and roughed up with sandpaper for a rawer sound.

TECHNIQUE

With a bone-crushing riff that’s like a souped-up version of “Mannish Boy,” Thorogood utilizes a handful of typical positions in open-G tuning, and wrings the blues out of them for all they’re worth with a plastic thumbpick and bare fingers. In a manner similar to prewar bottleneck guitarists, he wears his slide on the pinky in order to free up the other three fingers for fretting and damping, as shown in measures 6–8 of the second guitar solo. Use the middle finger for the F and A notes on strings 6 and 5, respectively.

DOWN HOME BLUES

Z.Z. Hill

Flying under the radar of many northern and West Coast blues fans in the eighties was southern soul-blues singer Arzell “Z.Z.” Hill and his equally overlooked Jackson, Mississippi label, Malaco Records. Hill had been performing professionally since the mid-sixties, and together, they appealed to a more mature African-American audience looking for meaningful songs instead of instrumental flash. Released in 1982, *Down Home* was embedded in the charts for two years. In addition, the single “Down Home Blues” reportedly went gold and is considered the most famous blues tune of the decade, a striking accomplishment for a rather basic 12-bar shuffle. Unfortunately, Hill died of a heart attack in 1984 following an accident.

-tone

Unsung southern blues guitar hero Leroy Emmanuel plays the signature riffs in the verses, the fills in the choruses, and the guitar solo. He shoulders a Gibson ES-335 with a trapeze tailpiece, with both ‘buckers selected and likely through a CBS-era (or later) Fender Twin. His usage of bare fingers, the short sustain of the non-stop tailpiece, and the moderate amp volume make for a relatively delicate, refined sound that compliments the smooth, nuanced vibe of the tune.

TECHNIQUE

Emmanuel (Gtr. 1) fashions his verse 1 accompaniment with a classic chordal riff that implies IV–I harmony relative to the I (G7) and IV (C7) chord changes. Barre the IV chord with the ring finger, barre two frets lower with the index, and hammer on with the middle finger. The V (D7) and IV changes in measures 9–10 of each verse are formed entirely from the specific harmony, and the fingering involves the index as a barre, the middle finger to hammer, and the thumb employed for the root bass note on string 6. In verse 2, he intelligently combines elements from the two main patterns from verse 1. Building subtle momentum, in measures 1–4 of chorus 1, Emmanuel embellishes the riff from verse 1 with minor pentatonic licks that involve bending from C to D on string 3 with the ring finger.

Check out the cool, deceptively simple bass-string lick in measure 12 of verse 3. Bend the F on string 4 a quarter step by pushing up with the index finger. Next, quickly slide the index finger to the C note on string 5 and access the C[♮] and D notes with the middle and ring fingers, respectively. In addition, be sure to observe the slinky double-string bends in measure 8 of the chorus that precedes the outro-chorus. Pull down with the ring finger at fret 5, and the index finger at fret 3 on strings 3–2, keeping in mind that the pitches notated are approximate, with the bends creating a bluesy effect rather than exact scale tones.

FIRST TIME I MET THE BLUES

Buddy Guy

Buddy Guy was the third of the “Big Three” West Side blues guitar pioneers. While serving as “house guitarist” at Chess Records in the early sixties, Guy was also afforded the opportunity to cut singles under his own name. “First Time I Met the Blues” (1960) shows his unfiltered passion, though he was only three years removed from his home in Louisiana and still exhibiting a sizeable debt to B.B. King. The fact was not lost on Leonard Chess, who was reluctant to promote him, though he would come to regret it later when he heard the loud blues that Guy was performing in the clubs in the late sixties. In time, Guy would go on to achieve tremendous renown, influencing a slew of heavyweight electric blues and blues-rock guitarists, including Jimi Hendrix, Eric Clapton and Stevie Ray Vaughan, among many others. In the nineties, after a shamefully extended period of being unsigned, he experienced a comeback and the delayed success that continues unabated today.

TONE

In the early fifties, Ike Turner became one of the earliest blues cats to manhandle a Strat, and Buddy Holly looked smart strumming his '58 sunburst on the *Ed Sullivan Show*. After Otis Rush, Buddy Guy was one of the first Chicago bluesman to make the Strat his iconic instrument when he bought a brand new '57 sunburst model with a maple fretboard. His amp of choice would become a late-fifties Fender Bassman, a musical marriage many consider to be the ultimate blues machine. However, in 1960, he was not allowed to push the volume and exploit the thick, rich, overdriven sound capabilities inherent in the magical combination. Nonetheless, while playing on the bridge pickup, he created enough bite to express his explosive passion.

A whammy-bar-equipped Stratocaster of virtually any vintage, set on the bridge pickup and played through a medium-sized tube combo of 20 to 40 watts—with moderate gain; the bass, middle, and treble at 5–6, and reverb at 4—should provide a reasonable facsimile of his early, classic, unadulterated tone.

TECHNIQUE

In the mid-fifties, Ike Turner went stone crazy with the whammy bar on his Strat with his Kings of Rhythm band, and he likely passed the technique onto Buddy Guy, who backed him on “This is the End” and “You Sure Can’t Do” in 1958. Both Strat-masters used the bar to execute mostly fast, aggressive vibrato and the occasional dip, as shown in measure 4 of verse 1, though Guy rarely—if ever—touches the bar today. In measure 7 of verse 1, measures 1, 5, 7, and 9 of verse 2, and measure 1 of verse 3, Guy repeats a tangy motif over the I, IV, and V chords that involves a one-step, double-string whammy bar bend and fierce vibrato that should be performed with the ring and pinky fingers, low to high. Have no fear about being too rambunctious or breaking strings by yanking up on the bar like you are ripping pull tabs off cold brews!

GOING DOWN

Freddie King

Chronologically, the third of the legendary “Kings of the blues,” Freddie King was arguably the most talented. In addition to being a virtuoso and one of the greatest trio guitarists of all time, he produced a career’s worth of original, classic instrumentals, along with as many exceptional vocal tunes. After his remarkably productive run of unparalleled blues creativity with King/Federal Records ended in 1966, he tread water with Atlantic/Cotillion until signing with Leon Russell’s Shelter Records in 1969. His first of three albums with Russell, *Getting Ready*, was recorded at the old Chess Studio in Chicago and released in 1971, featuring the Don Nix blues-rocker “Going Down.” The song signaled a distinct change of direction for the “Texas Cannonball,” one that would help him crossover to the rock audience that would sustain him until his untimely death in 1976 from alcohol-abuse complications. He was just 42 years old. Like B.B. and Albert, his influence and importance to electric blues and rock cannot be overstated.

TONE

After playing a 1956 Les Paul Goldtop with P-90 pickups, and later, a 1963 Gibson ES-345, by the seventies, King had moved on to a cherry-red Gibson ES-355 with a Lyre vibrola (that he never used). In the studio, he may have been abusing the speakers of a Fender Twin, Super Reverb, or a Gibson Stereo CA79. In concert, he was seen and heard frying the tubes of a Fender Quad Reverb, with the volume and treble at 10 and the other EQ at 0. The combination of his plastic thumbpick, metal index-finger pick, as well as the varitone setting on his 355, produced a top end that could be near lethal. Photos from the era suggest he usually selected both humbuckers and had the varitone in the first, or “no cut,” position, resulting in a sound with both bite and depth. Be aware that having both pickups engaged allows for a variety of sounds by blending different volumes and tones. A 335 or similar semi-hollowbody set on the bridge ’bucker through a 50–100 watt tube combo with the “Freddie King settings” should approximate the sound on “Going Down.”

TECHNIQUE

Though not notated, playing the chords with staccato 16th notes and all downstrokes in sync with the bass (Duck Dunn on the record) is recommended. And, while even a seasoned professional may find it exhausting and taxing on the strumming hand, keeping the power surging nonstop is worth the effort.

King possessed the ability to apply a brutal attack on his strings for breathtaking dynamics. His method included utilizing the metal fingerpick on his index like a claw by snapping *up* on the strings, though a heavy flat pick should produce a similar result. The fury with which he pummeled the strings with his left hand translated into aggressive bending and lightning-fast vibrato, intensified by shaking the strings, as well as the neck of his 355, with a vengeance.

I AIN'T DRUNK

Albert Collins

The revered “Master of the Telecaster” experienced an arc to his career similar to Freddie King. Relative success with a string of instrumentals in the late fifties was followed by almost two decades of scuffling between small record companies, despite the enthusiastic support of Canned Heat’s Bob “Bear” Hite and pop singer Neil Diamond. Fortuitously, in 1978, Collins signed with Chicago’s Alligator Records, introducing him to a much larger audience, and this final, “third act” was his most productive and rewarding. “I Ain’t Drunk” appeared on *Cold Snap* (1983), his seventh release for the premier blues label featuring his old buddy, B-3 organist Jimmy McGriff, and was a contemporary take on the classic organ groups from back in the day.

TONE

A 1961 Tele with a humbucking pickup in the neck position, cutting like an ice pick in conjunction with a 1972 Fender Quad Reverb (volume, treble, and middle on 10; reverb on 4; and bass on 0), is the razor-sharp sound heard on the recording and by audiences in concert. Rounding out the potentially deafening high frequencies was his practice of blending the ‘bucker and the bridge position single-coil pickup, as well as his utilization of bare fingers for picking, plucking, and snapping the strings. His powerful creation was an instantly recognizable sound—steely bright, yet “squawking” with rich mid and upper overtones—that stood out from the multitude of other Tele players. Although referred to as the “cool sound,” it was actually more like fire and brimstone.

TECHNIQUE

Like Albert King, Collins employed a unique altered tuning—essentially F minor (F–C–F–A[♮]–C–F, low to high)—to facilitate his distinct, personal style of playing. The tuning, combined with a capo, enabled Collins to play in open position at all times, with root octaves quickly available and the ability to easily access the major 3rd on string 3 by hammering on one fret above the capo.

“I Ain’t Drunk” contains a couple of Collins’ “cool” signature licks that may be performed in standard tuning, particularly if the index finger is used as a barre at fret 4. In measures 17–20, Gtr. 1 (Collins) plays a repetitive lick containing a tonality-defining dyad with a hammer-on that requires a challenging stretch in standard tuning. Anchor the ring finger at fret 4 of string 1 (“0” in tab) and hammer from fret 3 to fret 6 of string 3 with your index and pinky, respectively, plucking string 3 with the thumb and string 1 with the index finger.

In measure 1 of the outro-guitar solo, Collins executes one of his classic pull-off patterns. Barre strings 3–1 at fret 4 (“0” in tab) and, on beat 1, pull off on string 2 with the pinky and ring fingers. On beat 2, pull off with the ring finger. On beat 3, pull off with the pinky and ring fingers. In measure 17, again, barre strings 3–1 at fret 4 (“0” in tab) and pluck strings 3 and 1 simultaneously with the thumb and index finger, respectively. On string 1, access fret 3 with the ring finger and fret 5 with the pinky.

I SMELL SMOKE

Michael Burks

Michael “Iron Man” Burks was one of those blazing entities who rarely come around. Like actual celestial bodies, they burn bright in the firmament and then disappear. Following his impressive indie debut in 1999, the seemingly indestructible, powerhouse performer signed with Chicago’s Alligator Records in 2001. *I Smell Smoke* was his second release for the premier blues label, and the title track was aptly named, as it emanated odiferous funk and molten heat. He would live to see only one more record release in his lifetime, resulting in a short but lasting legacy.

TONE

The influence of Albert King loomed large in Burks’ playing, as well as his mellifluous vocals. Indeed, embracing the comparison, he was known for slinging a Gibson Flying V and his tone on “I Smell Smoke” has the “flute-like” sound in the upper register and sustain similar to King Albert. Contrary to most blues cats, Burks enthusiastically utilized a variety of gear to get his smokin’ tone. He favored muscular amps, and his rig during this period consisted of a custom Dumble, a Dr. Z Delta 88, and a Dr. Z Mazerati Sr., along with a pedalboard containing a Klon Centaur, a custom-made Teese Wheels of Fire wah, and a Boss delay. His settings tended to feature the bass and mids full up and the treble cut. Burks’ main guitar was an eighties Gibson Flying V (“The V”) with EMG 85 pickups and an SPC control, though he would also trade off to historic Les Pauls and a late-model Strat.

Gibson humbucking pickups (or hot replacements) in a solidbody guitar and a high-gain tube amp of 50 watts or more are required to begin building the “Iron Man” tone. In addition, a high-end, high-gain overdrive/distortion pedal like the Klon Centaur should enhance the natural guitar and amp sound, rather than coloring it. Boost the bass and midrange while leaving the treble low on the amp, and play full volume on the bridge pickup for a wilder “woman tone.”

TECHNIQUE

Burks bends and vibratos with extreme passion, which wells up from his soul and explodes through his fingers. Whether on the B[♮] at fret 18 of string 1 (measures 5–6 of the intro) or the B[♮] at fret 15 of string 3 (measures 5 and 8 of verse 1), use the ring finger, backed by the middle and index. Besides offering increased strength and control, this approach will place your hand in an advantageous position to access with the index finger the critical A[♮] *blues* note two frets below on either string. At the same time, observe the efficient hand position relative to pushing up the quarter-step bend from A[♮] to the “true” blue note with the index finger in measure 4 of the intro and measure 8 of the guitar solo.

I'M YOURS AND I'M HERS

Johnny Winter

The legend of the blindingly white guy who could play blindingly fast blues guitar germinated in Texas even before he was brought to New York and signed a record-setting contract with Columbia Records in 1968. *The Progressive Blues Experiment*, a tepid collection of (mostly) standards recorded in Austin before his discovery, was rush-released first, but his next album *Johnny Winter* was the paradigm changer, taking off with the original, amped-up country blues of “I’m Yours and I’m Hers.” In the seventies, following the addition of butt-kicking “*rock and roll!!!*” into his steaming blues stew, Winter became the biggest arena rock star of the decade and still gigs to the delight of his legions of fans.

TONE

Despite his ongoing flirtation with the headless Lazer guitar, Winter will always be known for his vintage reverse Firebirds, especially his iconic 1963 sunburst Firebird III. However, for his debut and a couple of years thereafter, he relied on a 1966 Fender XII solidbody electric with split single-coil pickups, similar to the Precision Bass, but refitted for six strings. A preferred amp was a pre-CBS Fender Super Reverb. He has always favored a bright, biting sound with the treble, mids and volume cranked, but with zero bass and the reverb around 4 or slightly above. Though skewed towards the higher frequencies, his sound is meaty, not thin, likely due to playing on both pickups, as opposed to the bridge pickup only.

Given the rarity of the Fender XII (the original issue was discontinued after 1969), Winter’s initial signature tone can be achieved with a Strat or Tele through a 40–50 watt tube amp with two 12-inch or four 10-inch speakers and adjusted to his settings. The middle pickup on the former axe or the middle selector position on the latter, plugged straight into the amp with the volume nearly pegged, should provide the desired whiny growl while retaining the “beef.”

TECHNIQUE

Winter’s tribute to Robert Johnson, and specifically “Cross Road Blues,” contains the Texas guitar slinger playing a slashing slide part in open-A tuning (Gtr. 2) and a sinewy fretted part (Gtr. 1). Wear the slide on your pinky finger, like Winter and the prewar country bluesmen he idolized. He is partial to a homemade metal slide cut from a hi-hat stand (now available in a mass-produced version), but any brass or steel slide that fits snugly, yet comfortably, will suffice. Winter uses a combination of plastic thumbpick and his index and middle fingers for both parts, as well. When playing slide, muting unwanted string noise with both the left and the right hand is imperative. With the former, clamp the index, middle, and ring fingers together like a four-finger barre and drag them lightly over the strings, behind the slide, being careful not to press them down to the frets.

Gtr. 1 features numerous bends up and down the fingerboard and on all strings, as has always been his practice, but be aware that Winter consistently bends with his ring finger

(as does Clapton and others), instead of utilizing his pinky, backed by the other fingers. While it is a minor point of contention, some guitarists feel that compared with the pinky, the ring finger achieves a more robust sound, especially on strings 1–2. Nonetheless, the ring finger sometimes does require hand repositioning where the pinky would be more efficient. An exception clearly occurs in measure 7 of the guitar solo, however, where the B note on string 2 should be bent with the ring finger, backed by the middle and index, while the pinky accesses the E on string 1.

IT HURT SO BAD

Susan Tedeschi

Though the title may have meant to imply her resolve and artistic indestructibility, on *Just Won't Burn* (1998), Boston native Susan Tedeschi sparked, smoldered, and flat-out seared an unsuspecting blues world with incendiary vocals and raw passion unheard since Janis Joplin. The album went gold and hit #2 on the Top Blues Albums chart. A fine, tasteful if modest player in her own right, Tedeschi often deferred to her young, firebrand lead guitarist, Sean Costello, who is featured and showed hip R&B chops on “It Hurt So Bad.”

TONE

Costello was known for his 1953 Gibson Gold Top with P-90 pickups and “wrap-tail” bridge, as well as a 1997 LP Gold Top R6 reissue. Anyone who thinks humbuckers, either P.A.F. or patent, are the only way to go needs to play an LP or ES-330 with P-90s! Bite, gobs of tone, and power! Costello used a variety of Fender combo amps, including a blackface Deluxe Reverb, a blackface Vibrolux, and a blackface Pro Reverb, and he achieved his “syrupy” tone the old-fashioned way—plugging straight into the amp.

As opposed to other guitar/pickup combinations, there is no reasonable facsimile for a P-90. In addition to various LP models and the 330, P-90 powered SGs and Epiphones are available too, and could go straight into a 20–50 watt tube combo. With the neck pickup (or both) on, set the treble at 6, mid at 4, bass at 5, reverb at 4, and control volume from the guitar.

TECHNIQUE

One of the cool parts of this eight-bar R&B ballad “It Hurt So Bad” is the chord melody and harmonized fills performed by Costello in the verses and guitar solo. The signature 3rds motif in measure 1 of the intro and measure 7 of the verse should be played with the middle and index fingers for the span of one fret, and with the ring and index fingers for the span of two frets. The fills embellishing the A7 and E7 changes are typical of the genre and easily accessed by barring with the index finger at frets 7 and 9, respectively, and hammering on with the ring finger.

The guitar solo, which actually begins in measure 8 of the third verse, is an R&B tour de force of choice blues licks, 3rds, and 6ths by Costello. A veritable textbook for guitarists, it would be wise to study and analyze this solo measure by measure. Dig how he begins by engaging in dynamic “call and response” via single-note lines from the A composite blues scale, plus hammered 3rds and sliding 6ths in an embarrassment of melodic and harmonic riches. Measures 4–5 are especially brilliant, as he seamlessly and dramatically connects the sweet, singing notes in measure 4 to the gritty blues “train whistle” in measure 5. Play the former by starting with a combination of the index and ring fingers until beat 3. Use the index finger for the B note at fret 7 of string 1 and the pinky for the A note at fret 10 of string 2. This fingering will place the hand in an advantageous position for an efficient transition to the G-note bend at fret 8 of string 2

(the index finger remains on the B note). After building a head of steam, Costello hits his climax in measure 7, where throbbing 6ths at fret 17 imply A7 to D9, fingered with the middle and index and middle and ring, respectively.

LAUNDROMAT

Rory Gallagher

Like his fellow countryman Van Morrison, Rory Gallagher was a “tortured” Irish soul drawn naturally to the blues. A supremely gifted instrumentalist, singer, and songwriter, he first displayed his talents, including on alto sax and harmonica, in the blues-rock and jazzy power trio Taste from 1966–70. He released his self-titled solo debut in 1971. Save for a cover of Muddy’s “Gypsy Woman,” the album contained all originals, including “Laundromat,” and Gallagher would go on to have a long, productive, and much-admired recording and performing career. Tragically, he died in 1995 from complications following a liver transplant.

-tone

Although many famed blues guitarists have been identified with one specific guitar model, Gallagher played one *specific guitar* since 1963, when he purchased a 1961 sunburst Fender Strat with rosewood fingerboard, reportedly the first one to arrive in Ireland. The Strat would be his pride and joy till the end of his life and was only out of his hands for a short period, when it was stolen and later found in a rainy ditch. Over time, it would acquire great character through severe finish wear while undergoing hardware replacements, including the pickups. In the early ’70s, he used it to overheat the tubes in a VOX AC-30 Top Boost amp with the help of a Dallas Rangemaster Treble Booster pedal—the same kind employed by Eric Clapton on the “Beano” Bluesbreakers album. Videos from the era show Gallagher playing the signature riffs and comp chords on the bridge pickup and the solo on the neck pickup. On the studio recording, however, it sounds like he remains on the bridge pickup, but steps on the Rangemaster for some extra “buzz.” His amp settings sound mostly flat, with the bass cut. In 2011, Gallagher’s brother, Donal, allowed Joe Bonamassa to play the Strat for two nights at the London Hammersmith Apollo.

TECHNIQUE

The signature riff is a unique, creative take on the boogie beat and cunningly simple. The “trick” is to fret carefully in order to include the open strings. This requires observing when to use just the tip of the index and ring fingers (beats 2–3 in measure 1 of the intro) and when to barre with the index finger (measure 4; at fret 5, combined with pulling down a quarter step) or the ring finger (measure 2; at fret 7).

Measures 9–12 of the guitar solo contain a surprising sequence for a blues tune; it’s startling to hear on the recording, as if a second guitarist has suddenly entered the picture to play harmony with Gallagher, though actually easy to reproduce. Use only the index finger to play the A Mixolydian mode notes on string 5 in conjunction with the open fifth string, hammering from C[♮] to D with the middle finger in measure 11 and from D to E with the ring finger in measure 12.

LAUNDROMAT BLUES

Albert King

King Albert was the “King String Bender” and arguably the most influential electric blues guitarist in the sixties following his signing with Stax Records in 1966, with Jimi Hendrix, Mike Bloomfield, Eric Clapton, and Stevie Ray Vaughan being some of his most famous acolytes. “Laundromat Blues” is one of eleven classic tracks on the epochal *Born Under a Bad Sign* (1967) that changed the game forever. Backed by Booker T. & the MG’s, the magical and near-mythical combination of the funky, soulful Stax house band and the big string-strangler established the benchmark for contemporary blues guitar and is just as vital today as it was over 40 years ago. When King died of a heart attack in 1992, an irreplaceable giant of postwar blues left a huge void in the firmament. As Joe Walsh memorably said, “Albert King could blow away most contemporary guitarists with his standby switch on.”

TONE

Virtually every great blues guitarist—from B.B. King, with his semi-hollow ES-355s (“Lucille”), to SRV, with his pre-CBS Strats—has wielded an iconic model. To go with his extra-large size and outsized personality, Albert King swung perhaps the most attention-getting axe of all: a 1958 Gibson Flying V that he supposedly bought new. Though known for playing a 1967 solid-state Acoustic 260 bass head on top of a 261 cabinet with two 15-inch Altec speakers in the late sixties and seventies, King likely recorded “Laundromat Blues” and other singles from that era through a 1960–64, 40-watt, brown Tolex, brownface Fender Concert amp with four 10-inch speakers that was owned by the Stax studio.

Be aware that significant elements of his sound came from his idiosyncratic tuning (see Technique) and from picking with his bare thumb. Nonetheless, playing a solidbody, dual-humbucker Gibson with both pickups on and their volumes around 4 or 5, the tone on the neck pickup wide open, and the tone on the bridge pickup rolled off, would be a start. A 40–50 watt tube combo with two 12-inch, or better yet, four 10-inch speakers, with the volume wide open, the treble at 5, middle at 4, bass at 6, and little or no reverb, should complete the A.K. alchemy.

TECHNIQUE

Questions about Albert King’s tuning continue long after his passing. Steve Cropper surreptitiously observed it in the studio as being, low to high, C–B–E–F[♯]–B–E. In 1989, luthier Dan Erlewine noted it as C–F–C–F–A–D, strung with .050, .038, .028, .024w, .012, and .009 strings. This writer was told by Little Jimmie King, who backed Big Albert for four years, that the tuning was “F,” apparently lending credence to the Erlewine discovery. However, based on evidence from numerous live performance videos, we at Hal Leonard believe it to be B–E–B–E–G[♯]–C[♯], which is a variation of open-G tuning (D–G–D–G–B–D) tuned down one-and-a-half steps, but with string 1 starting at standard pitch (E) before being detuned. Though it is not necessary to duplicate his tuning to play like King, you should be aware that the decrease in string tension made string bending

easier for the “Velvet Bulldozer,” whether he needed it or not. In addition, due to his playing a right-handed V upside down, he pulled down rather than pushing up to achieve his multi-step bends and shimmying vibrato.

The double-string bends in measures 1–3 and 5 of the guitar solo are signature licks of the big fellow and may best be executed by us mere mortals by catching both strings under the ring finger, backed by the middle and index, and pushing up.

LONG DISTANCE BLUES

Joe Bonamassa

To describe Joe Bonamassa as a “child prodigy” is like calling Michael Jordan a “basketball player”; the faint praise diminishes them. Bonamassa was learning Stevie Ray Vaughan licks at 7, was tutored by virtuoso Danny Gatton at 11, and by 14, was in a band called Bloodlines with Berry Oakley Jr, Erin Davis (son of Miles), and Waylon Krieger (son of Robby). “Long Distance Blues,” from *Blues Deluxe*, his third solo release with a varied selection of mostly covers, shows his unabashed and unapologetic admiration for British blues and Jeff Beck in particular. “When I heard Rod Stewart and the Jeff Beck Group singing ‘Let Me Love You, Baby’ [from *Truth*], it changed my life. I knew exactly what I wanted to do,” the guitarist enthuses. Bonamassa has gone on to ignore the “blues police” and play the blues *his* way, with an explosive combination of energy and deep, blues emotion.

TONE

Bonomassa has earned the honor of having his name added to the list of loyal, illustrious Les Paul players with signature models. However, on “Long Distance Blues,” he appears to be using an ES-335 through two different amps and a Fender reverb tank: likely a Budda Superdrive 30 for the “clean” intro and verses and a Marshall Silver Jubilee 2555 blended with the Budda for the hair-singeing guitar solo. The Budda’s EQ settings appear to be around 5 with the volume up and his guitar volume down on the bridge humbucker for a noticeable dollop of natural distortion, while the Marshall settings tend to be high treble, moderate midrange, and heavy bass, also with the volume slanted towards the upper end and rolled up from the guitar for maximum dynamic effect.

Curiously, when Bonamassa cranks his axe through the Marshall, he sounds an awful lot like Clapton on the “Beano” Bluesbreakers album. Consequently, a ’bucker-powered Gibson on the bridge pickup through a Fender Deluxe Reverb or similar small tube combo with the volume at 8, treble at 4–5, the bass up, and reverb on 4 for the clean sound and a 45-watt Marshall combo set like the Jubilee for the solo, could do the trick. Or, a perfectly acceptable sound can be achieved with one amp, perhaps a Bassman or Twin, driven by a real tube stompbox like a Kingsley Jester, BK Tube Driver, Effectrode Tube Drive or an old Ibanez Tube King.

TECHNIQUE

Bonomassa reveals no surprises in his choice of scales in the guitar solo, relying on the ubiquitous minor pentatonic in G. In addition to superior chops and impeccable phrasing, his choice of scale positions lend distinction, as well. In measure 5, over the IV (C) chord, he pummels probably the least used position (at fret 12). Try it with the pinky and middle fingers on frets 15 and 13 of string 1, respectively, and the pinky and index fingers on frets 15 and 12 of string 2, respectively. Observe that the same, repetitive four-note pattern could be more easily accessed around fret 8 of string 1, with the ring and index fingers at frets 10 and 8, respectively, and, on string 2, with the pinky and index fingers at frets 11 and 8, respectively.

The blistering G7 triple stop over the IV chord in measure 67 should be played, low to high, with the index, ring and middle fingers, while the thirty-second notes are ripped with blurred alternate down- and upstrokes.

MAMA TALK TO YOUR DAUGHTER

Robben Ford

Robben Ford's journey to the "real" blues was circuitous, with the alto saxophone being his first instrument, followed by the guitar and concurrent with an interest in jazz and the blues he heard in the '60s. Productive time spent in blues, jazz, and fusion groups would finally lead to *Talk to Your Daughter*, a full-fledged blues album of mostly classic covers featuring his simultaneously sophisticated and passionate guitar playing, along with his melodious blues vocals. The J.B. Lenoir title track swings like mad and is regularly lauded as a benchmark for sumptuous, silky-smooth tone.

TONE

Ford has utilized a number of very different guitars over the years and, like other great masters of the silver strings, tends to sound the same on each, especially from the '80s forward. In 1988, he was seen playing a custom Sakashta Noupaul guitar with humbuckers live, but word is that he played a variety of Fenders on the Grammy-nominated *Talk to Your Daughter* album, and the title track certainly sounds like a single-coil bridge pickup. His later love affair with a certain 1960 Telecaster would seem to support the theory. Legendary boutique amp builder Paul Rivera claims Ford used one of his custom Rivera M-100 amps with four 10-inch speakers on "Talk to Your Daughter," not the 1982 Dumble (#102) Ford was favoring at that moment and continued to use thereafter. There was a time after the recording when Ford was fond of using a Hermida Technology Zendrive Boost, a TC Electronics 2290 Delay, and a Lexicon reverb. More recently, he has greatly simplified his set-up and has been playing rental Twins on the road.

Without resorting to the cliché that it's "all in the fingers"—though his employment of bare right-hand fingers does contribute to the warmth of his tone—quality, single-coil Fender guitars or Gibson guitars with classic P-90 pickups is the place to start for the Robben Ford mojo. His hallmark is a fat, open sound with little-to-no obvious compression, and he has stated that a Twin would be his second choice after the Dumble. Hence, a muscular, 80–100 watt tube amp with the master volume at 5 or above (and the gain channels, if available, set low), treble at 6, midrange at 4, bass at 6, and reverb at 5 will provide a big, rich tone with a hint of natural harmonic distortion from the power tubes, rather than from the preamp. A solidbody guitar with the selector on the single-coil bridge pickup and the volume at 8, plus a quality overdrive/distortion box such as the Zendrive, adjusted accordingly, should supply the desired polished sustain.

TECHNIQUE

Ford swings with exquisite precision, and the primary goal while performing the fills and guitar solo in "Talk to Your Daughter" should be the same. The repetitive, descending double-stop pattern in measures 13–15 is a blues classic that adds a welcome dash of harmony, as well as momentum, to the I (G) chord. Use the ring/middle (low to high), the index as a small barre, and the middle/index (low to high). A characteristic of great blues and blues-influenced guitarists is the way they interpret clichés to make them fresh and

expressive. Following the double stops, Ford leads into verse 1 with a classic “Albert King box” lick (measure 16) at moderate volume and with a light touch, embellished handsomely with two quick hammer-ons to the root (G) note. Gliss back and forth between F and G on string 2 with the index finger, hitting the D note on string 3 with the middle finger and hammering with gusto from F to G with the index and ring fingers. Consequently, the ring finger is employed to sustain and vibrato the root for three long, sinuous beats in measure 1 of verse 1, demonstrating consummate fluidity. In measures 7–9 of the second verse, Ford demonstrates the power of dynamics by digging in hard with his left hand and with the pick. In measure 7, bend the C note on string 3 a full step to D with the ring finger, backed by the middle and index fingers, and allow it to grind against the F, which is accessed by the pinky. With haste, bend the C note a half step with the already-engaged ring finger. In measures 8–9, continue down the root position of the G minor pentatonic scale with a combination of the index and ring fingers, resolving to the root (D) note at fret 17 of string 5 with the ring finger.

NO, NO BABY

Son Seals

Following the unprecedented blues revival in the sixties, a musical “hangover” of sorts occurred in the blues world in the early seventies. Fortunately for fans, in 1976, former Albert King drummer and contemporary Chicago blues guitarist Son “Bad Axe” Seals broke free from the torpor with the blazing *Midnight Son*. His second release, the album drives hard with a kicking horn section adding to Son’s aggressive, staccato attack and his chesty, growling vocals. “No, No Baby” is one of nine originals and a hefty chunk of funk, with syncopation intensified by dramatic stop-time.

-tone

Though Seals is shown with a thin Japanese hollowbody guitar on the album cover, a 1967–73 semi-hollow Guild Starfire V with humbucking pickups through a 1955–60 tweed 4x10 Fender Bassman were the expressive musical tools of his sound. The resultant “barroom” tone is one of the great signature sounds of the blues: thick and harmonically rich, with a fierce roar to match his voice.

Though acknowledged by the cognoscenti as perhaps the ultimate blues guitar amp, a vintage Bassman or reissue can be quite pricey. Some alternatives could be a 40-watt Fender Blues Deluxe reissue, a 12-watt Fender ’57 Deluxe reissue, or a similar tweed-style amp from other manufacturers. Be aware that vintage 40-watt blackface Super Reverbs with four 10-inch speakers have much different circuitry, and even when cranked, will not sound like a Bassman or other classic tweed amps.

A Gibson ES-335 will suffice as a stand-in for a Starfire and is, in fact, what Seals later played. Use both pickups or just the bridge pickup, with the amp “dimed” on volume, treble, midrange (if available), and bass (no reverb, and definitely no stompboxes, please!). Control the amount of drive and volume from the guitar.

TECHNIQUE

The “secret” to playing like Seals may be answered in one sentence: Pick virtually every note hard, with mostly downstrokes.

RECONSIDER BABY

Eric Clapton

Clapton's fans on the London blues scene in 1965 were so worshipful during his tenure with John Mayall's Bluesbreakers that "Clapton is God" was seen scrawled on an Underground station wall. But, despite being hailed as a bluesman of uncommon ability and artistic expression, he wavered in the succeeding decades between being the "man of the blues," in Chuck Berry's memorable accolade, and the glamorous rock guitar hero. Indeed, not until 1994 did he finally commit to recording *From the Cradle*, a true blues album consisting of accurate reproductions of classics near and dear to his heart. "Reconsider, Baby," as made famous by Lowell Fulson in 1953, is faithful to a fault to the original, save for the solos by old "Slowhand," which are delivered with both respect and additional energy.

tone

Clapton reportedly used as many as 50 guitars to record *From the Cradle*, with an early-sixties ES-335 crackling through a modified 1957 tweed Fender Twin to provide the vintage vibe for "Reconsider, Baby." Though not the big, "woody" tone that Lowell Fulson achieved with his fat, hollow Gibson ES-5, Clapton's tone is redolent in natural overtones nonetheless.

Any quality semi-hollow such as an ES-335 or Epiphone Riviera, or a thin hollowbody guitar like a Gibson ES-330 or an Epiphone Casino set on the bridge pickup and run through a tweed Fender with the treble at 7 and bass boosted, will work just dandy. A budget alternative would be a good tube amp of 20–50 watts with a TS-7, TS-8, or TS-9 Tube Screamer.

TECHNIQUE

In measures 3–5 of the intro, execute the classic, signature glisses with the index finger. In measure 9, play the B[♮]/E dyad with the ring and pinky fingers in order to leave your hand in an advantageous location to continue riffing in the root position of the blues scale with the addition of the major 3rd (B) from the Mixolydian mode (fret 4 of string 3 and fret 2 of string 5). Access the B note on string 3 by glissing into it from B[♮] (the flat 3rd) with the index finger, using the same approach in the verses and guitar solo.

Ultimately, the "cream" of Clapton is his phrasing, the most esoteric element of soloing to teach, worthy of a book or more unto itself. However, try taking a deep breath before each lick and then let it out as you play. Pause as you take your next breath and repeat the process. Yes, it does make it difficult to do on the longer lines, but it is recommended in order to get the proper flow of notes.

RIGHT NEXT DOOR

Robert Cray

Though Stevie Ray Vaughan rightfully receives the lion's share of the credit for initiating the second "blues revival" in the eighties, blues and soul man Robert Cray deserves acknowledgment, too. His fifth studio album, *Strong Persuader*, went double platinum and pushed his crossover appeal over the top. "Right Next Door," totally emblematic of his style, is a unique combination of classy rhythm guitar and a succinct solo, with the underlying depth of the blues supporting Cray's favorite lyric content, the illicit affair.

TONE

The surprise is not that Cray is a "Strat man," but that he has created, absent any outboard effects, his own "clean" signature sound, emphasizing his exceptionally expressive and dynamic left and right hand touch in a manner somewhat reminiscent of Mark Knopfler in early Dire Straits. The owner of a stable of Leo Fender's proudest achievement, he plays a '57 sunburst Strat (maple board, of course) strung with hefty .011, .013, .018, .028, .036, and .046 gauge strings, with the selector switch set in the notch between the neck and middle pickups.

A Fender Super Reverb and Twin Reverb in tandem, with the volume at 5, treble at 10, midrange at 10, bass at 4, and reverb on 3, and the guitar volume at 7–8, produces his refined tone. While a 40–100 watt Fender tube combo should be the first choice, another, comparable brand will work with a Strat.

TECHNIQUE

Leave it to the intelligent and knowledgeable Cray to know a hip chord like the Cm11 in the intro. Though it may be a literal stretch to access, it sets the tune's ambience and is absolutely required in the performance. Barre across fret 1 with the index finger and apply the middle, ring, and pinky fingers, low to high. Be aware how his sophisticated rhythm guitar playing is the heart and soul of the song, predicated on a variety of techniques, including left- and right-hand muting and subtly propulsive strumming that incorporates syncopated down- and upstrokes, as well as delicate broken chords in the pre-chorus. Cray keeps his right-hand fingers lightly clenched as his hand floats above the pick guard, resulting in snappy pick strokes.

Dig the "squawky" tone in the guitar solo, achieved by "red lining" the Strat volume, and also note how Cray finds a home in the upper extension of the C minor pentatonic scale, affectionately known as the "Albert King box." Execute the classic one-step bends on string 1 with the ring finger, backed by the middle and index.

RIGHT PLACE, WRONG TIME

Otis Rush

Otis Rush was the first of the three West Side blues legends to record. With all due respect to Magic Sam and Buddy Guy, Rush is, at least marginally, the most soulful and subtle guitarist of the three, with a devastating vibrato. Due to various reasons, including his occasional reluctance to compose new material, his recording career has unfortunate gaps. “Right Place, Wrong Time” is the title track from one of his best, but least known albums, capturing him at his peak in 1971. It was not released until 1976, however, due to questionable decisions beyond his control. His influence on Eric Clapton and Stevie Ray Vaughan, among many other illustrious followers, is inestimable. Vaughan named his backing band Double Trouble after one of Rush’s most famous songs.

TONE

Perhaps influenced by Ike Turner, Rush recorded his classic Cobra Records songs in 1956 with a sunburst Strat, and over the years, he has mostly gone back and forth between the ubiquitous Fender flagship guitar and a Gibson ES-345. But there was a period from the late sixties into the seventies when he shouldered a 1964–69 semi-hollow Epiphone Riviera with the mini-humbuckers that would later appear on the Les Paul Deluxe. Playing on both pickups, Rush is likely plugged into a Fender combo amp, as supplied by the recording studio, at moderate volume.

A Gibson ES-335, Guild Starfire, or even a reissue Epiphone Riviera through a 50-watt tube combo will approximate the sought-after tone. Basically, set the amp controls flat with just a touch of gain if the amp features a master volume, and adjust the volume pots on the guitar as needed.

TECHNIQUE

Playing upside down and backwards on a right-handed guitar with bare fingers like Albert King has contributed to the reverence guitarists have for his sinuous bending, slinky vibrato, and impassioned vocal phrasing. To perform the horn part in the intro with one guitar, play the octaves on strings 6 and 4 and 5 and 3 with the index and ring fingers, low to high; for the octaves on strings 4 and 2, utilize the ring and pinky fingers.

Rush does much of his good work soloing in the “Albert King box,” or upper extension of the A minor pentatonic scale, with the addition of the major-key-defining major 3rd (C[♮]). He develops considerable torque by pulling *down* on string 1 with his ring finger, backed by the middle and index. Of course, for us conventionally fretting pickers, pushing *up* is the answer. But we, too, should always back up bending fingers for maximum strength, control, and accuracy.

In measures 6–8 of verse 3, Rhy. Fill 1 is played by rhythm guitarist Fred Burton, not Rush. Nonetheless, it is a dandy and should be learned and stored for future use when moving from the IV chord (measure 6) to the I chord (measures 7–8) in any 12-bar major-key blues. In measure 6, access the D9 chord in the usual way: with the middle, index, and a ring-finger barre, low to high. Next, barre strings 4–3 at fret 5 with the index finger

and hammer the A note on fret 7 with the ring finger. In measure 7, play the A9 chord, low to high, with the index, ring, middle, and pinky fingers. Execute the gliss that crosses the bar line of measures 7–8 with the index finger.

SATISFY SUSIE

Lonnie Mack

It is a great injustice that Lonnie Mack is not in the Rock and Roll Hall of Fame.

Acknowledged as the first blues-rock guitar hero with his hit instrumental version of Chuck Berry's "Memphis" in 1963, he was scorching his strings and backing James Brown and Freddie King while his British counterparts were still learning from records. Following a long fallow period directly instigated by the British Invasion, he had a second act, thanks, in part, to Stevie Ray Vaughan, resulting in a contract with Alligator Records. The first album on the Chicago blues label, *Strike Like Lightning* (1986), features both mentor and prize protégé duking it out, including on the heart-pounding "Satisfy Susie."

TONE

Along with Albert King, Mack is the most prominent guitarist known for flaunting an original Gibson Flying V. He acquired his #007 in 1958, when he was 16, and had his local music store install a Bigsby vibrato. Due to his extensive use of the unit on his 1963 album, *The Wham of That Memphis Man*, it became known as the "whammy bar" among guitarists. Mack played the V through a vintage, tube Magnatone 280 amp containing a true vibrato circuit for a unique sound inspired by Robert Ward of the Ohio Untouchables. In later years, Mack would use a Roland Jazz Chorus 120 to achieve a facsimile of his signature swirling effect. In lieu of the JC, a Boss VB-2, Diamond Vibrato, or Fulltone Deja2 stompbox will work well. To get his whip-like vibrato, however, the whammy bar is a real necessity, making any solidbody Gibson, PRS, or similar guitar with 'buckers and a bar a consideration. Play on the bridge pickup, with the guitar volume cranked and the amp in "disturbing the neighbors" range.

TECHNIQUE

(See editor's note about capoing at fret 1 in standard tuning to play along in the recorded key of F.)

In the guitar solo, Mack (Gtr. 1) flashes a few of his classic moves based around fast, repetitive patterns. Measures 1–3 contain his patented "Albert King box" riff, begun by quickly bending the A to B with the ring finger, backed by the middle and index, releasing the bend, playing the G with the index, followed by the E on string 2 with the ring finger and string 2 open. Except for the release back to A, all notes are picked and the entire riff must be attacked with ferocity.

Measures 8–9 show his cool use of the open first string in a stinging fashion. In measure 8, use an upstroke on string 1 (open) and gliss from D to E on string 2 with the ring finger. In measure 9, again, hit string 1 (open) with an upstroke and gliss from A to B on string 3 with the index finger.

A turbo-charged version of a similar riff, popularized by Chuck Berry through Charlie Christian, flies off Mack's fingers in measures 13–16. Pick down and bend the D to E with the pinky, backed by the ring, middle, and index. Though it may seem counterintuitive to pick upward for the E on string 1, it has the advantage of bringing the hand back into

position to start anew on string 4, while also injecting a subtle degree of swing.

Saving his “heavy artillery” for the high point of his solo, Mack remains in the root-octave position of the E minor pentatonic scale and alternates gritty dyads with the open first string. Employ the index as a small barre for both sets of strings and try picking the dyads with a downstroke and string 1 with an upstroke.

SHELTER ME

Tab Benoit

Tab Benoit once told this author that if he was a guitar teacher, he would not allow his beginning students to touch the neck with their fretting hand for six months, but to just work on strumming with the right hand, as he believes the guitar to be like a “drum,” first and foremost. The underappreciated Baton Rouge native, who is an expert drummer, learned his blues the old-fashioned way: at the feet of Louisiana legends Tabby Thomas, Raful Neal, and Henry Gray. *Power of the Pontchartrain* finds the top Cajun trio guitarist backed by the funky “gumbo” served up by the Louisiana group LeRoux, though his skills shine most brightly on “Shelter Me,” essentially a trio tune with minimal overdubbing in the choruses.

TONE

As iconoclastic in his choice of axes as in his highly rhythmic, swampy blues, Benoit has favored 1972 semi-hollow Fender Tele Deluxe thinline guitars featuring two humbucking pickups, strung with a custom set of .011s, including a heftier low E. By 2007, he was using two custom-built, signature Category 5 combo amps: a Voice of the Wetlands 45 with four 10-inch speakers and a Voice of the Wetlands 90 with two 12-inch speakers, built to sound like a blackface Super Reverb and Twin Reverb, respectively. He plays on the neck pickup throughout the song, with the amps adjusted for moderate overdrive.

TECHNIQUE

Similar to Rory Gallagher’s “Laundromat,” Benoit incorporates the open fifth string in harmony with a fretted note on string 4, as seen in measures 2–3 of the intro, throughout verse 1, and in measures 1, 3, 12–14 of the first guitar solo. Use the ring finger for the A notes at fret 7 of string 4 while simultaneously strumming string 5.

Measures 1–4 of the second guitar solo contain a tangy, repetitive double-stop pattern that creates a memorable entrance with taut musical tension. Play the G/E dyad with the middle and index fingers, low to high, and hammer to the A with the ring finger. In measure 15, barre strings 2–1 with the index finger and hold the bend on string 3 with the ring finger, backed by the middle, so it rings out beseechingly.

STILL RAININ’

Jonny Lang

Jonny Lang was the torch bearer for the spate of young kids who materialized in the ’90s with startling blues chops and authentic expression far beyond their years. He was all of 16 years old in 1997, when *Lie to Me* revealed him to have a voice like Otis Redding and serious guitar-slinger technique. A year later, *Wander This World*, featuring the heavy blues-rocking “Still Rainin’,” confirmed the hype was real. Conversion to Christianity in 2000 resulted in his music embracing religious themes. *Fight for My Soul* (2013), his first new release in seven years, contains his turn towards classic-sounding, original R&B and soul music.

STONE

Lang began playing a Strat in the beginning of his pro career, but hearing Albert Collins and Tab Benoit led him to a Tele—specifically, a 1972 Deluxe thinline with humbuckers. He quickly advanced to a custom Benedict Tele Deluxe copy with a Gibson P-90 inserted between the two ’buckers, followed by a Fender Custom Shop version with similar specs, heard on “Still Rainin’.” Live, he was using a Fender Vibro-King amp.

In place of the investment required for a Jonny Lang Custom Shop Tele Deluxe and a 60-watt, 3x10 Vibro-King, play any vintage Tele Deluxe floored on the double-coil bridge pickup through a vintage or reissue blackface Fender Deluxe Reverb. Set the treble at 7, middle at 4, bass at 4, and reverb at 4, with the level on an Ibanez Tube Screamer cranked and drive adjusted appropriately to replicate the desired crunch.

TECHNIQUE

Be aware that Lang executes his signature, vigorous vibrato with his ring finger (backed by the middle) by removing his thumb from from the edge of the fingerboard and shaking his whole hand from the elbow, perpendicular to the neck à la Stevie Ray Vaughan, as first encountered in measures 5–6 of the intro.

In the intro, Rhy. Fig. 1 (Gtr. 1) is classic power-chord hard rock. In order to have the left hand in an advantageous position for the hip fill in measure 7, and to just plain *look* cool, use the thumb to play the bass notes on the F, ATM, and BTM chords. Access the notes on strings 5–4 with the ring and pinky fingers, respectively. For the fill, hammer from BTM to CTM (B natural) with the index and middle fingers, utilizing the pinky for the ATM and the ring finger for the F.

In measure 7 of the guitar solo, Lang (Gtr. 3) climaxes his short but searing improvisation with a fat triple stop that roars. Bend the BTM at fret 15 with the ring finger, backed by the middle and index, and allow it to sustain. Barre the ATM/ETM notes at fret 16 with the pinky.

In measures 5–7 of the interlude, Lang (Gtr. 2) takes a page from the Jimi Hendrix playbook for a rich dollop of harmony. Barre at fret 10 with the index finger for the F major triad and at fret 8 for the ETM major triad, hammering onto the 3rds at frets 12 and 10, respectively.

STROLLIN' WITH BONES

T-Bone Walker

He was neither the first to play electric guitar nor even the first to play electric blues guitar, but Aaron “T-Bone” Walker was the first to grasp the potential of amplified strings for expressing the emotional power of the blues. In the process, he created many enduring classics well beyond his signature composition, “(Call It) Stormy Monday” (1947). Later in the same watershed year, he recorded the landmark swinging shuffle “Strollin’ with Bone” (note the original spelling). As the inarguable “Father of Electric Blues,” his importance cannot be exaggerated. He died of pneumonia in 1976 at the age of 64.

TONE

As befitted his suave, sophisticated demeanor and music, Walker favored the classier Gibson ES-250 with one non-adjustable bar pickup early on, as opposed to the ES-150 popularized by his electric jazz guitar counterpart, Charlie Christian. Photos from the period show him with a first-generation 1939 model, which he appears to flaunt until the early fifties, when he is seen with a Gibson ES-5 equipped with a trio of P-90 pickups. Walker likely played through a matching 20-watt Gibson EH-185 amp with one 12-inch speaker.

A hollow acoustic-electric such as the thin ES-330 or Epiphone Casino, or a deeper-body ES-125, ES-225, or ES-175 with P-90 pickups, is recommended to approach Walker’s warm, woody tone with an edge. A moderately-powered Fender tweed or similar-sounding amp will deliver the goods if played at a moderate volume with flat-tone EQ, though the ever-versatile blackface Fender Deluxe Reverb will also suffice in a pinch.

TECHNIQUE

Note from photos and videos how Walker held his guitar out from his body in an unusual position, parallel to the floor, and swept across the strings with his right hand in an outward motion. Since this technique required him to bend his left wrist at a severe angle, inviting carpal tunnel syndrome, it is to be discouraged.

Far and away the greatest lesson to derive from “Strollin’ with Bones” is the tremendous sense of swing and peerless phrasing involving dynamic rests. In addition, it features a number of choice T-Bone licks that have—and should continue to have—wide application. In measures 5–7 of rehearsal letter E, note the repetitive, tension-inducing four-note pattern in the root position of the B[♮]™ blue scale, where the D[♮]™ note at fret 9 should be bent a quarter step (to the “true blue note”) with the pinky. Barre the subsequent B[♮]™ and F notes at fret 6 of strings 2–1 with the index finger, picking down-up-up.

Measures 5–9 of rehearsal letter F contain the classic T-Bone lick, most famously appropriated by Chuck Berry: the syncopated unison bend on the 5th of the I chord. Anchor the index finger on the second-string F, bending the third-string E[♮]™ one whole step with the ring finger, backed by the middle finger.

Another classic repetitive blues lick is found in measures 6–7 of rehearsal letter H, where strings 2–1 are barred at fret 6 by the index finger, and string 3 is bent a half step at fret 8 with the ring finger, backed by the middle finger. Pick, from low to high, down-down-up.

Scintillating dissonant blues harmony occurs in measures 5–7 of rehearsal letter I: the half-step bend of two of the three notes of the implied B[♮]dim7 chord. Utilize the following fingers, from low to high: middle, index, and ring. Maintain pressure on the D[♮] note on string 1 while simultaneously bending the E and G notes on strings 3–2 with the middle and index fingers, respectively.

SWEET SIXTEEN

B.B. King

The “King of the Blues” is a designation he modestly rejects, taking it more as a play on his last name than fact. Nonetheless, Riley “B.B.” King is, hands down, the most influential postwar electric blues guitarist ever, with his sensuous bends and vibrato creeping into the technique of rock, jazz, and country guitar players. Originally recorded in 1960 as a two-sided single, this epic version of “Sweet Sixteen” was recorded for *L.A. Midnight* in 1972 and also appears on the 1983 compilation *Why I Sing the Blues*. A few years into his crossover success, the song shows the King easily retaining his crown, as he stretches out with a devastating performance that is second to none. Now 88 years old, he shows no sign of slowing down.

TONE

Though there have been many “Lucilles” since the late forties, the Gibson ES-355 has come to be regarded as the iconic “lady” and true love of his life. A 1966-67 ES-355 TD/SV (thin, double pickup/stereo, varitone) model through a blackface Fender Twin was all King needed to create the sweet, singing sound for which he is renowned. Typically, he adjusted his guitar with both humbuckers selected and the varitone on its lowest setting, with both tone controls wide open and the volume pots at 5–6 so he could blend their tones to taste. The Twin was likely set as follows: volume at 4, treble at 6, middle at 4, bass at 4, and reverb at 4.

King has commented (complained?) in print that producers in the past would not allow him to play as loud as he wished in the studio. Hence, while he presents a warm, rich tone, it does not compare to *Live at the Regal*, where he pushes his Twin into ecstatic distortion. A semi-hollowbody axe with both humbuckers “open,” straight into a Fender tube combo, will produce the refined yet expressive tone.

TECHNIQUE

Get ready for a post-grad course in electric blues guitar. Some of the required curriculum: Measures 1–2 of the intro feature *the* classic King intro licks derived from the composite blues scale (blues scale plus Mixolydian mode). Employ the index and ring fingers sequentially, bending the D[♮] note at fret 11 with the ring finger, backed by the middle and index fingers.

The end of measure 7 through the beginning of measure 8 feature one of his signature moves in his “B.B. King box”; here, performed around fret 14. Play the C[♮] note at fret 14 with the index finger, then bend the G[♮] note at fret 16 with the ring finger, backed by the middle finger. In measure 8, release the bend back to G[♮] and quickly shift the ring finger to the D[♮] note on string 2, bending one whole step and applying vigorous vibrato with a short sweep.

King modestly claims not to be able to play rhythm guitar, but it is just not true. Check out the end of measure 12 of the second verse and beat 1 of measure 1 of the third verse, where he bangs a slick F[♮]7 voicing consisting of the notes C[♮], A[♮], and E (index,

middle, and ring finger, low to high) and a first-inversion C[♭] major triad comprised of the notes C[♭], G[♭], and E[♭] (F), fingered, low to high, with the middle finger and a small index-finger barre.

Another classic King lick in his “B.B. King box” in the guitar solo goes from the end of measure 4 through the beginning of measure 5. Plant the index finger on the C[♭] note at fret 14, bend the G[♭] at fret 16 one-and-a-half steps with the ring finger, pick the G[♭] and follow down through the composite blues scale with the index (F[♭]), pinky (E), index (C[♭]), middle (A[♭]), and index (C[♭]). Vibrato the C[♭] with the index finger by removing the thumb from the back of the neck and twisting the wrist back and forth, the thumb waving in the air like the flutter of a “hummingbird.”

At the end of measure 7 of the guitar solo, King lets fly one of his classic root-octave glisses, sliding from the C[♭] at fret 21 with his pinky as poignant punctuation and proof positive that sometimes less is more.

TEXAS FLOOD

Stevie Ray Vaughan

Stevie Ray Vaughan roared out of Texas in the early eighties like a tornado, and along with Robert Cray, kicked off a second blues revival. Possessing intimidating chops and the deepest feeling for the blues, he brought the influence of Albert King, Buddy Guy, Lonnie Mack, and Jimi Hendrix, among others, to bear on a style that has been widely imitated but never duplicated. The classic Larry Davis slow blues “Texas Flood” was deemed evocative and appropriate for the title track of his epochal, double-platinum debut from 1983. Following three more releases with his rhythm section, Double Trouble, and a serious bout of substance abuse from which he recovered, Vaughan died tragically in a senseless helicopter crash in 1990. The title of his posthumous 1991 album speaks for us all: *The Sky is Crying*.

TONE

Vaughan called his “Number One” Strat a ’59, though only the pickups were that vintage, with the neck a 1962 re-fretted with jumbos (Dunlop 6100), and the body a 1963. He strung it with exceptionally heavy gauges for an electric guitar player: .013, .015, .019, .028w, .038w, and .058w, though he lessened the tension by tuning down a half step. Although he is famous for playing through two late-1963 Fender blackface, black Tolex Vibroverbs with 15-inch JBL 130-E speakers, he also played a 1980 100-watt Marshall 4140 Club & Country combo with two 12-inch speakers for a clean sound (the Fenders were for distortion). He also availed himself to Jackson Brown’s 150-watt Dumbleland head with 6550 tubes for his clean sound while recording the album in his studio. The one pedal that he used for an extra kick was an Ibanez TS-9 Tube Screamer (not an 808, as widely believed), with Drive, Tone, and Level set at mid-point.

A good Strat with the selector switch set to the “out-of-phase” position (i.e., between the middle and bridge pickups) is *de rigueur* to start the signal chain through a 40-watt or larger Fender or Marshall combo with at least two 12-inch speakers, with volume at 6 (or above!), treble at 4.5, middle at 4, bass at 3, and reverb at 2.5. Be aware that the heft of Vaughan’s big, robust, “open” sound came from the high volume produced by the output tubes, as opposed to the variously compressed sound one would get from pushing the preamp section at a lower output volume, or from an overreliance on distortion stompboxes.

TECHNIQUE

As likely one of the first Vaughan songs many fans heard, “Texas Flood” shows the future guitar hero at his most traditional and “restrained.” Measures 8–9 of the intro offer a prime example of his Albert King influence, as he appears quite comfortable in the “Albert King box,” or extension position of the G blues scale, bending in sequential half-steps up string 1 with his ring finger, backed by the middle and index. In measure 9, he resolves in classic King fashion to the G note on string 2 with the ring finger.

In measure 1 of the first verse, over the I chord, he comps a cool G7 voicing, played with

the middle, ring, and index fingers, low to high, to add welcome harmony to the onslaught of single-note lines. Logically, he follows in measure 3, over the IV chord, with an implied C9 voicing favored by his big mentor and accessed with a small index-finger barre. Again, though rightfully lauded for his overwhelming fast and furious scale work, as an extraordinary trio guitarist, he knew how to flesh out his music with juicy chordal indicators.

Measures 5–6 of the second verse (the IV chord) contain a musically intelligent and artistically expressive series of chords, triple stops, and dyads related to the C dominant tonality. Nail the C9 voicing with the typical fingering: middle, index, and small ring-finger barre. Quickly switch to the small index-finger barre for the implied C9 triple stop in order to play the E/C dyad with the ring finger, the D/B[♮] dyad with the index finger, the G note on string 4 with the ring finger, and finishing up in measure 6 with the index finger for the D/B[♮] dyad.

In measure 11 of the guitar solo (the turnaround), Vaughan unleashes his enviable, athletic vibrato. Videos show him removing the palm of his hand from the back of the neck and literally moving his whole hand up and down from his elbow, with his ring, middle, and index fingers locked in place on string 2.

The second measure of free time at the end of the tune contains a most useful T-Bone Walker G9 voicing. Theoretically, G9/B is a first-inversion dominant chord, played, low to high, with the index, ring, and middle fingers, with the pinky barring strings 1–2.

Albert's Shuffle

Words and Music by Al Kooper and Mike Bloomfield

A

Moderately slow ♩ = 66 (♩ = $\frac{3}{4}$)

N.C.

*D7

C7

Gtr. 1
(slight dist.)

*Chord symbols reflect basic harmony.

G7

D7

**Played behind the beat.

B

Shouted: Hey!

G7

C7

G7

***Played ahead of the beat.

G7

*Played ahead of the beat.

C7

**As before

G7

***Played behind the beat.

D7

C7

G7

D7

rake ---|

D

G7

C7

First system of guitar notation. The treble clef staff shows a melodic line in D major. The first measure contains a G7 chord, and the second measure contains a C7 chord. The bass staff shows the fretting hand positions with fingerings and a 1/2 bar rest.

G7

Second system of guitar notation. The treble clef staff shows a melodic line in D major. The first measure contains a G7 chord, and the second measure contains a C7 chord. The bass staff shows the fretting hand positions with fingerings and a 1/2 bar rest.

C7

Third system of guitar notation. The treble clef staff shows a melodic line in D major. The first measure contains a C7 chord, and the second measure contains a G7 chord. The bass staff shows the fretting hand positions with fingerings and a 1/2 bar rest.

G7

Fourth system of guitar notation. The treble clef staff shows a melodic line in D major. The first measure contains a G7 chord, and the second measure contains a C7 chord. The bass staff shows the fretting hand positions with fingerings and a 1/2 bar rest.

D7

C7

Fifth system of guitar notation. The treble clef staff shows a melodic line in D major. The first measure contains a D7 chord, and the second measure contains a C7 chord. The bass staff shows the fretting hand positions with fingerings and a 1/2 bar rest.

*Played ahead of the beat.

D7

12/12 10/10 10/10 10/10 10/10 10/10 10/10 10/10 9/9 8/8 7/7 6/6 5/5 4/4 3/3 2/2 1/1

C7

G7

6/6 7/7 8/8 9/9 10/10 11/11 12/12 13/13 14/14 15/15 16/16 17/17 18/18 19/19 20/20 21/21 22/22 23/23 24/24

G

D7

G7

3 5 7 9 11 13 15 17 19 21 23 25 27 29 31 33 35 37 39 41 43 45 47 49 51 53 55 57 59 61 63 65 67 69 71 73 75 77 79 81 83 85 87 89 91 93 95 97 99 101 103 105 107 109 111 113 115 117 119 121 123 125 127 129 131 133 135 137 139 141 143 145 147 149 151 153 155 157 159 161 163 165 167 169 171 173 175 177 179 181 183 185 187 189 191 193 195 197 199 201 203 205 207 209 211 213 215 217 219 221 223 225 227 229 231 233 235 237 239 241 243 245 247 249 251 253 255 257 259 261 263 265 267 269 271 273 275 277 279 281 283 285 287 289 291 293 295 297 299 301 303 305 307 309 311 313 315 317 319 321 323 325 327 329 331 333 335 337 339 341 343 345 347 349 351 353 355 357 359 361 363 365 367 369 371 373 375 377 379 381 383 385 387 389 391 393 395 397 399 401 403 405 407 409 411 413 415 417 419 421 423 425 427 429 431 433 435 437 439 441 443 445 447 449 451 453 455 457 459 461 463 465 467 469 471 473 475 477 479 481 483 485 487 489 491 493 495 497 499 501 503 505 507 509 511 513 515 517 519 521 523 525 527 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3423 3425 3427 3429 3431 3433 3435 3437 3439 3441 3443 3445 3447 3449 3451 3453 3455 3457 3459 3461 3463 3465 3467 3469 3471 3473 3475 3477 3479 3481 3483 3485 3487 3489 3491 3493 3495 3497 3499 3501 3503 3505 3507 3509 3511 3513 3515 3517 3519 3521 3523 3525 3527 3529 3531 3533 3535 3537 3539 3541 3543 3545 3547 3549 3551 3553 3555 3557 3559 3561 3563 3565 3567 3569 3571 3573 3575 3577 3579 3581 3583 3585 3587 3589 3591 3593 3595 3597 3599 3601 3603 3605 3607 3609 3611 3613 3615 3617 3619 3621 3623 3625 3627 3629 3631 3633 3635 3637 3639 3641 3643 3645 3647 3649 3651 3653 3655 3657 3659 3661 3663 3665 3667 3669 3671 3673 3675 3677 3679 3681 3683 3685 3687 3689 3691 3693 3695 3697 3699 3701 3703 3705 3707 3709 3711 3713 3715 3717 3719 3721 3723 3725 3727 3729 3731 3733 3735 3737 3739 3741 3743 3745 3747 3749 3751 3753 3755 3757 3759 3761 3763 3765 3767 3769 3771 3773 3775 3777 3779 3781 3783 3785 3787 3789 3791 3793 3795 3797 3799 3801 3803 3805 3807 3809 3811 3813 3815 3817 3819 3821 3823 3825 3827 3829 3831 3833 3835 3837 3839 3841 3843 3845 3847 3849 3851 3853 3855 3857 3859 3861 3863 3865 3867 3869 3871 3873 3875 3877 3879 3881 3883 3885 3887 3889 3891 3893 3895 3897 3899 3901 3903 3905 3907 3909 3911 3913 3915 3917 3919 3921 3923 3925 3927 3929 3931 3933 3935 3937 3939 3941 3943 3945 3947 3949 3951 3953 3955 3957 3959 3961 3963 3965 3967 3969 3971 3973 3975 3977 3979 3981 3983 3985 3987 3989 3991 3993 3995 3997 3999 4001 4003 4005 4007 4009 4011 4013 4015 4017 4019 4021 4023 4025 4027 4029 4031 4033 4035 4037 4039 4041 4043 4045 4047 4049 4051 4053 4055 4057 4059 4061 4063 4065 4067 4069 4071 4073 4075 4077 4079 4081 4083 4085 4087 4089 4091 4093 4095 4097 4099 4101 4103 4105 4107 4109 4111 4113 4115 4117 4119 4121 4123 4125 4127 4129 4131 4133 4135 4137 4139 4141 4143 4145 4147 4149 4151 4153 4155 4157 4159 4161 4163 4165 4167 4169 4171 4173 4175 4177 4179 4181 4183 4185 4187 4189 4191 4193 4195 4197 4199 4201 4203 4205 4207 4209 4211 4213 4215 4217 4219 4221 4223 4225 4227 4229 4231 4233 4235 4237 4239 4241 4243 4245 4247 4249 4251 4253 4255 4257 4259 4261 4263 4265 4267 4269 4271 4273 4275 4277 4279 4281 4283 4285 4287 4289 4291 4293 4295 4297 4299 4301 4303 4305 4307 4309 4311 4313 4315 4317 4319 4321 4323 4325 4327 4329 4331 4333 4335 4337 4339 4341 4343 4345 4347 4349 4351 4353 4355 4357 4359 4361 4363 4365 4367 4369 4371 4373 4375 4377 4379 4381 4383 4385 4387 4389 4391 4393 4395 4397 4399 4401 4403 4405 4407 4409 4411 4413 4415 4417 4419 4421 4423 4425 4427 4429 4431 4433 4435 4437 4439 4441 4443 4445 4447 4449 4451 4453 4455 4457 4459 4461 4463 4465 4467 4469 4471 4473 4475 4477 4479 4481 4483 4485 4487 4489 4491 4493 4495 4497 4499 4501 4503 4505 4507 4509 4511 4513 4515 4517 4519 4521 4523 4525 4527 4529 4531 4533 4535 4537 4539 4541 4543 4545 4547 4549 4551 4553 4555 4557 4559 4561 4563 4565 4567 4569 4571 4573 4575 4577 4579 4581 4583 4585 4587 4589 4591 4593 4595 4597 4599 4601 4603 4605 4607 4609 4611 4613 4615 4617 4619 4621 4623 4625 4627 4629 4631 4633 4635 4637 4639 4641 4643 4645 4647 4649 4651 4653 4655 4657 4659 4661 4663 4665 4667 4669 4671 4673 4675 4677 4679 4681 4683 4685 4687 4689 4691 4693 4695 4697 4699 4701 4703 4705 4707 4709 4711 4713 4715 4717 4719 4721 4723 4725 4727 4729 4731 4733 4735 4737 4739 4741 4743 4745 4747 4749 4751 4753 4755 4757 4759 4761 4763 4765 4767 4769 4771 4773 4775 4777 4779 4781 4783 4785 4787 4789 4791 4793 4795 4797 4799 4801 4803 4805 4807 4809 4811 4813 4815 4817 4819 4821 4823 4825 4827 4829 4831 4833 4835 4837 4839 4841 4843 4845 4847 4849 4851 4853 4855 4857 4859 4861 4863 4865 4867 4869 4871 4873 4875 4877 4879 4881 4883 4885 4887 4889 4891 4893 4895 4897 4899 4901 4903 4905 4907 4909 4911 4913 4915 4917 4919 4921 4923 4925 4927 4929 4931 4933 4935 4937 4939 4941 4943 4945 4947 4949 4951 4953 4955 4957 4959 4961 4963 4965 4967 4969 4971 4973 4975 4977 4979 4981 4983 4985

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The first measure is marked with a 'C7' chord symbol. The second measure is marked with a 'G7' chord symbol. The notation includes various musical symbols such as notes, rests, and accidentals.

Second system of musical notation, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a D7 chord, a G7 chord, and a final chord marked with an 'H' in a box. The bottom staff shows the corresponding fret numbers for the guitar.

[illegible]

G7

Musical score for a 12-string guitar, featuring a treble clef and a key signature of one sharp (F#). The score includes a melodic line with various chords and a bass line with fret numbers. The title "G7" is centered above the staff.

All Of Your Love

(All Your Love)

Words and Music by Samuel Maghett

Intro

Moderately slow ♩ = 82 (♩ = $\overset{\frown}{\text{♩}} \text{♩}$)

* F#

B7

Gtr. 1 (slight dist.) (Bass)

f w/ tremolo

Gtr. 2 (clean)

mp P.M.

TAB

*Chord symbols reflect overall harmony.

F#7

3

1

6

3

7

7

P.M.

TAB

B7

E7

B7

3

1/2

1/4

1

1/4

Rhy. Fig. 1

P.M.

TAB

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Verse

B7

1. All _____ your love, _____

P.M. ----|

9 9 9 7 7 7 9 7 9 9 9 7 10 7 10 7 9 7 0 0 0

End Rhy. Fig. 1 Rhy. Fig. 2

P.M. ----|

4 4 6 6 4 4 6 4 4 4 6 6 4 4 6 4

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

E7

B7

ba - by, can it _____ be mine? _____ All _

let ring ----|

7 7 7 0 9 9 9 9 9 7 9 9 9 7 7 9 6 7 7

6 7 0 0 0 0 9 9 9 7 7 7 7 7 7 7 7 7

2 2 4 4 2 2 4 2 4 4 6 6 4 4 6 4 4 4 6 4

0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2 2 2 2 2

E7 B7

your love, ba - by, can it be mine?

P.M.

F#7

I'd hate to be the one, let ring----- let ring-----

P.M.

E7 B7

one that you — left be - hind. ————— 2. All —

let ring —————

P.M. —————

End Rhy. Fig. 2

Verse

Gtr. 2: w/ Rhy. Fig. 2

B7 E7

————— your love, ————— ba - by, don't throw it a - round. —

Gtr. 1

let ring —————

B7 E7

————— All ————— your love, —————

let ring —————

[illegible][illegible]

you may find _____ on the ground. _____

let ring ----- 1

3

7 7 6 7 7 9 9 9 7 9

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 1 (2 times)

The musical score for 'The House of the Rising Sun' is presented in two systems. The first system covers measures 1 through 6, and the second system covers measures 7 through 12. The key signature is three sharps (F#, C#, G#), and the time signature is 12/8. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The melody features a mix of eighth and sixteenth notes, often beamed together. The bass line consists of chords, many of which are marked with a '9' indicating a ninth chord. A 'B7' chord symbol is placed above the staff in measure 4. Measure 4 also contains a diagram of a house with a rising sun, which is the iconic logo for the band The Animals. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a double bar line in measure 12.

Gtr. 2: w/ Rhy. Fig. 2 (last 8 meas.)

E7

B7

F#7 E7

Verse

Gtr. 2: w/ Rhy. Fig. 2

B7

3. All _____ your love ____

E7 B7

I've got to have _____ one day. ____ All _

E7

your love _____ I've got to have _____ one day. _____

let ring -----

let ring -----

B7

Don't you leave _____ me, ba - by, _____

let ring -----

E7

ba - by, please _____ come back this way. _____

let ring -----

B7

Repeat & fade

Outro

Gtr. 2: w/ Rhy. Fig. 1 (till fade)

B7

Baby, Scratch My Back

A

***Gr. 1** N.C. F7 Bb6 F7 Bb6 F7

The first system shows the musical notation for Guitar 1, the corresponding tablature, and the harmonica arrangement. Guitar 1 plays a melodic line starting with a natural chord (N.C.) and moving through F7, Bb6, and F7 chords. The tablature shows fingerings for these chords. The harmonica arrangement is a clean, arpeggiated accompaniment.

***Gr. 2 (clean)**

The second system shows the musical notation for Guitar 2, the corresponding tablature, and the harmonica arrangement. Guitar 2 plays a clean, arpeggiated accompaniment. The tablature shows fingerings for the chords. The harmonica arrangement is a clean, arpeggiated accompaniment.

***Gr. 3 (clean)**

The third system shows the musical notation for Guitar 3, the corresponding tablature, and the harmonica arrangement. Guitar 3 plays a clean, arpeggiated accompaniment. The tablature shows fingerings for the chords. The harmonica arrangement is a clean, arpeggiated accompaniment.

[illegible]

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Gtr. 2: w/ Rhy. Fig. 1

Bb7 Eb6 Bb7 Eb6 Bb7 F7 Bb6 F7 Bb6 F7

Gtr. 1

(18)
(15)

16 13 16 16 13 16
14 14 14 14 14 14

11 11 11 9 11

Gtr. 3

3 5/7 6 4 3 5/7 6 4 3 5/7 6 4 3 5/7 6 4

Gtr. 2: w/ Rhy. Fig. 2
Gtr. 3: w/ Riff B

C7 F6 C7 Bb7 Eb6 Bb7 F7 Bb6 F7 Bb6 F7

Gtr. 1 tacet

Gtr. 2: w/ Rhy. Fig. 3
Gtr. 3: w/ Riff C

F7 Bb6 F7

Aw, I'm itch-in'

1 (11) 11 11 9 10 9 10 10

Bb6 F7 Bb6 F7 Bb6 F7

and I don't know where to scratch. Come here, ba - by,

Gtr. 2: w/ Rhy. Fig. 1
Gtr. 3: w/ Riff A

Bb7 Eb6 Bb7 Eb6 Bb7 F7 Bb6 F7 Bb6 F7

scratch my back. I know you can

Gtr. 2: w/ Rhy. Fig. 2

C7 F6 C7 Bb7 Eb6 Bb7 F7 Bb6 F7

do it. So, ba - by, get to it.

Gtr. 3

5 7/9 8 6 3 5/7 6 4 3 5/7 6 4 3

D

Gtr. 2: w/ Rhy. Fig. 3

Bb6 F7

F7

Bb6 F7

Ah, _____ you're work - in' with it _____ now.

(3) 4 1 3 4 4 1 3 3 1 3

1 3

Bb6 F7

Bb6 F7

Bb6 F7

You got _____ me feel - in' so good. _____

3 1 3 3 1 1 2 3 3 1 3 1 3 3 1 3 1 3

1 1/2 1 1/4

Bb7

Eb6 Bb7

Eb6 Bb7

Lit - tle bit to the cen - ter now,

Gtr. 2

Gtr. 3

3 4 3 1 3 1 3 3 1 3 1 1 2

1 1/2

F

Gtr. 2: w/ Rhy. Fig. 3

F7 Bb6 F7

Bb6 F7

Bb6 F7

Bb6 F7

Gtr. 1

Gtr. 3

Gtr. 2: w/ Rhy. Fig. 1

Gtr. 3: w/ Riff A

Bb7 Eb6 Bb7

Eb6 Bb7

F7 Bb6 F7

Bb6 F7

Gtr. 1

Gtr. 2: w/ Rhy. Fig. 2

Gtr. 3: w/ Riff B

C7 F6 C7

Bb7

Eb6 Bb7

F7 Bb6 F7

Bb6 F7

G

Gtr. 2: w/ Rhy. Fig. 3

F7 Bb6 F7

Eb6 F7

Eb6 F7

Bb6 F7

Gtr. 1

Gtr. 3

Gtr. 2: w/ Rhy. Fig. 1

Bb7 Eb6 Bb7

E♭6 B♭7

F7 B \flat 6 F7

Bb6 F7

Gr. 2: w/ Rhy. Fig. 2

C7 F6 C7 Bb7 Eb6 Bb7 F7 Bb6 F7 Bb6 F7

Begin fade

The musical score for guitar 2 consists of three staves. The top staff is a treble clef with a key signature of one flat (Bb). It contains a melody line with various notes, rests, and ornaments. The middle staff is a fretboard diagram showing the fret numbers for the melody line. The bottom staff is a bass clef with a key signature of one flat (Bb). It contains a bass line with various notes, rests, and ornaments. The score is divided into four measures. The first measure starts with a C7 chord, followed by an F6 chord, and then a C7 chord. The second measure starts with a Bb7 chord, followed by an Eb6 chord, and then a Bb7 chord. The third measure starts with an F7 chord, followed by a Bb6 chord, and then an F7 chord. The fourth measure starts with a Bb6 chord, followed by an F7 chord, and then a Bb6 chord. The score ends with a 'Begin fade' instruction.

Begin fade

Gtr. 2: w/ Rhy. Fig. 2

C7 F6 C7

Bb7 Eb6 Bb7

F7 B \flat 6 F7

Bb6 F7

Musical score for "The Rose Tree" featuring a treble clef staff with a key signature of one flat and a common time signature. The melody is written in a simple, folk-like style. Below the staff is a guitar fretboard diagram with four strings shown. The diagram includes fret numbers (e.g., 11, 9, 10, 8) and fingering instructions (e.g., 1/2, 1/4). The score is divided into four measures, each corresponding to a measure of the melody and a measure of the fretboard diagram.

Fade out

Gtr. 2: w/ Rhy. Fig. 3 (till fade)

F7 B \flat 6 F7

Bb6 F7

Bb6 F7

from George Thorogood - *Bad to the Bone*

Bad To The Bone

Words and Music by George Thorogood

Open G tuning:
(low to high) D-G-D-G-B-D

Intro
Moderately ♩ = 101

G C G B G N.C. G C G B G N.C. G C G B

Gtr. 1 (dist.)

f
w/ slide

TAB 0 0 5 0 3 4 0 0 5 0 3 4 0 0 5 0 3 4

G N.C. G C G C G B

0 0 5 0 3 12 0 14 14 14 0 5 0 3 4 4

G C G B G C G B \flat

steady gliss. * *let ring* -----

0 11 11.5 11.5 12 0 5 0 3 4 0 11 12 12 12 12 0 5 0 3

*Hypothetical fret locations.

Verse

G C G B \flat ***G C G B \flat

1. Now, on the day I was born, ____

steady gliss. **

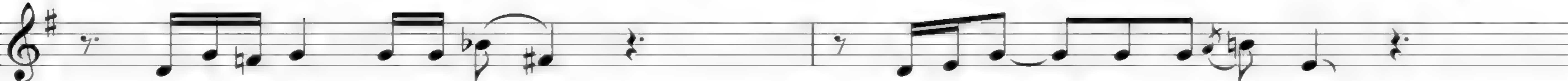
0 11 11.5 11.5 12 0 5 0 3 2 0

**4th string rings due to vibrato; don't pick.

***Chord symbols reflect overall harmony.


Gtr. 1 tacet

G C G B \flat G C G B \flat



the nurs-es all gath-ered 'round, _ and they gazed _ in wide won - der

G C G B \flat G C G B \flat



at the joy _ they had found. _ The head nurse spoke up,

G C G B \flat G C G B \flat



said, "Leave _ this one a - lone." _ She could tell _ right a - way _

Chorus

G C G B \flat G C G B \flat



that I was bad to the bone. Bad _ to the bone. _

Rhy. Fill 1

End Rhy. Fill 1

Rhy. Fig. 1

Gtr. 1



G C G B \flat G C G B \flat



Bad _ to the bone. _ B, b, b, b, b, b, b, bad. _

End Rhy. Fig. 1



G C G B \flat G C G B \flat

B, b, b, b, b, b, bad. ____ B, b, b, b, b, b, bad. ____

Verse

G C G B \flat G C G B \flat

Bad ____ to the bone. _ 2. I broke a thou - sand hearts

G C G B \flat G C G B \flat

be - fore I met you. ____ I'll break a thou - sand more, ba - by, ____

G C G B \flat G C G B \flat

be - fore I am through. _ I wan-na be yours, pret - ty ba - by,

Gtr. 1: w/ Rhy. Fill 1

G C G B \flat G C G B \flat

yours and yours _ a - lone. ____ I'm here to tell ya, hon - ey, ____

Gtr. 1: w/ Rhy. Fig. 1 (1st meas.)

Chorus

Gtr. 1: w/ Rhy. Fig. 1 (1 1/2 times)

G C G B \flat G C G B \flat

that I'm bad to the bone. Bad ____ to the bone. _

G C G B \flat G C G B \flat

B, b, b, b, b, b, b, bad. ___

B, b, b, b, b, b, b, bad. ___

G C G B \flat G C G B \flat

B, b, b, b, b, b, b, bad. ___

Bad to the bone.

Gtr. 1

0 5 0 3 0 5 5 0 3

Guitar Solo

G C G B \flat G C G B \flat

0 14 0 0 5 0 3 4 0 10 12 12 0 5 0 3 4

G C G B \flat G C G B \flat

0 11 12 12 12 12 0 5 0 2 3 0 2 3 2 3 0 0 5 0 3

let ring -----

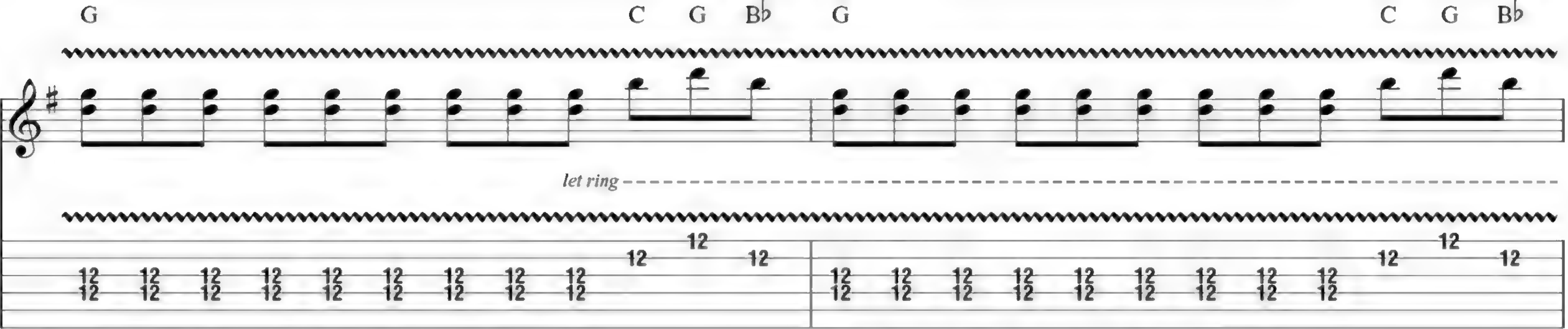
G C G B \flat G C G B \flat

0 2 3 2 3 2 3 0 0 5 0 3 4 0 11 11.5 12 12 12 12 12

steady gliss.

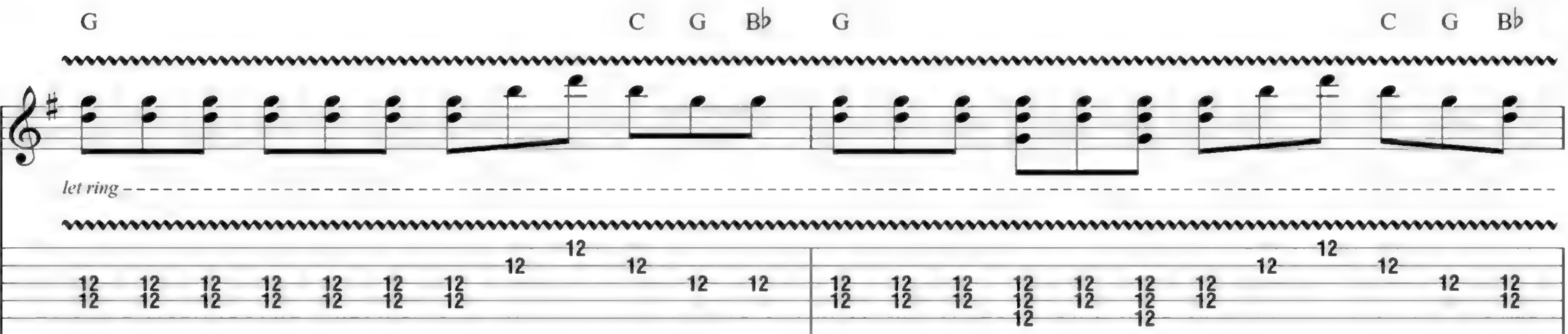
G C G Bb G C G Bb

let ring



G C G Bb G C G Bb

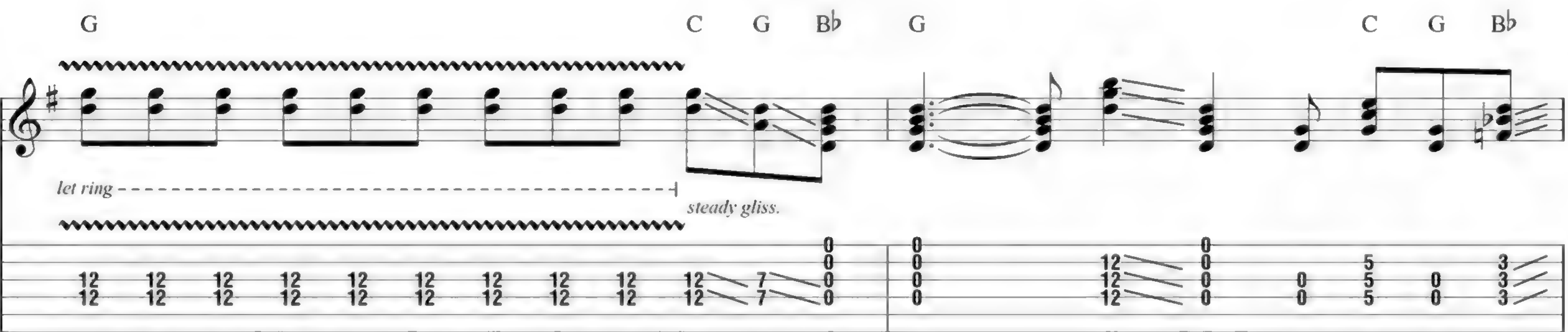
let ring



G C G Bb G C G Bb

let ring

steady gliss.



Verse

G C G Bb G N.C. G C G Bb

3. I'll make a rich wom - an beg, _____



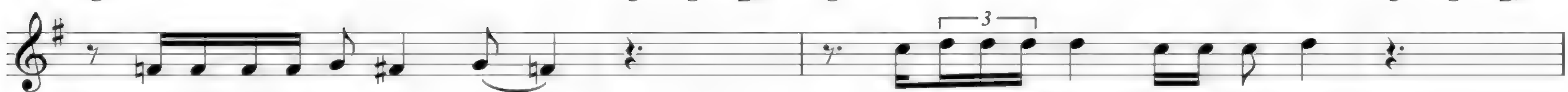
Gtr. 1 tacet

G C G Bb G C G Bb

and I'll make a good wom-an steal. _ I'll make an old _ wom-an blush, _




G C G B♭ G



and I'll make a young girl squeal. _ I wan-na be yours, pret - ty ba - by,

G C G B♭ G C G B♭

Gtr. 1: w/ Rhy. Fill 1

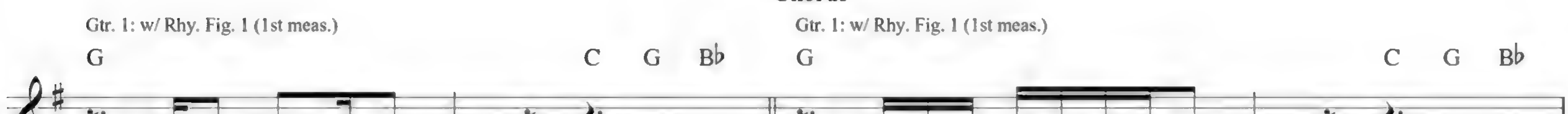


yours and yours _ a - lone. _ I'm here to tell ya, hon - ey, _

Chorus

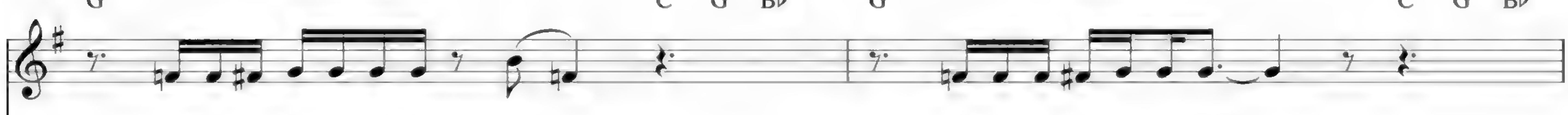
Gtr. 1: w/ Rhy. Fig. 1 (1st meas.) Gtr. 1: w/ Rhy. Fig. 1 (1st meas.)

G C G B♭ G C G B♭



that I'm bad to the bone. B, b, b, b, b, b, b, bad. _

G C G B♭ G C G B♭




B, b, b, b, b, b, b, bad. _ B, b, b, b, b, b, b, bad. _

Gtr. 1

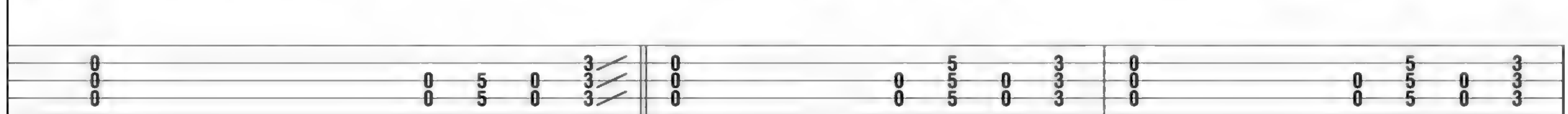
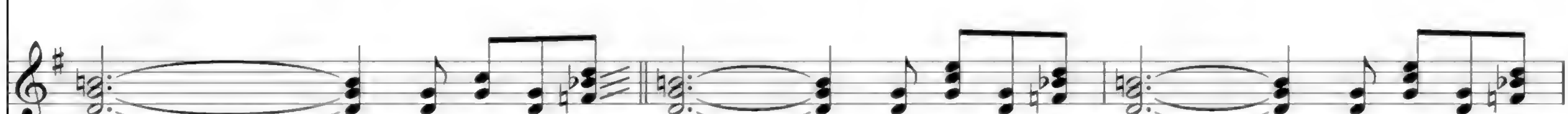


Saxophone Solo

G C G B♭ G C G B♭ G C G B♭



Bad to the bone.



Gtr. 1: w/ Rhy. Fig. 1 (2 times)

G C G B♭ G C G B♭ G C G B♭



Gtr. I

G C G B G C G B \flat

let ring -----|

G C G B \flat G C G B \flat

G C G B \flat G C G B

Guitar Solo

G C G B \flat G C G B \flat

w/ pick & finger -----|

G C G B \flat G C G B \flat

G C G B \flat G C G B \flat

w/o slide w/ slide

G C G B \flat G C G B \flat

w/o slide w/o slide w/ slide w/ slide

G B G B \flat G C G B \flat

steady gliss. steady gliss.

G C G B \flat G C G B \flat

8va loco

*Hypothetical fret location.

G C G B \flat G C G B \flat

8va loco

G C G B \flat G C G B \flat

let ring

G C G B \flat G C G B \flat

let ring w/ slide

Verse

G C G B \flat G C G B \flat

4. Now, when I _____ walk the streets,

Gtr. 1 tacet G C G B \flat G C G B \flat

kings and queens step a - side. _____ Ev - 'ry wom - an I meet, heh, heh, _

G C G B \flat G C G B \flat

they all stay sat - is - fied. _____ I wan - na tell ya, pret - ty ba - by,

Gtr. 1: w/ Rhy. Fill 1 G C G B \flat G C G B \flat

well, I see I make my own. _____ And I'm here to tell ya, hon - ey,

Chorus

Gtr. 1: w/ Rhy. Fig. 1 (1st meas.) G C G B \flat G C G B \flat

that I'm bad to the bone. Bad _____ to the bone. _____

G C G B \flat G C G B \flat

B, b, b, b, b, b, b, bad. _____ B, b, b, b, b, b, b, bad. _____

G C G B \flat G C G B \flat

B, b, b, b, b, b, b, bad. _____ Woo, bad to the bone.

Gtr. 1

B, b, b, b, b, b, b, bad. _____ Woo, bad to the bone.

Outro

Down Home Blues

Words and Music by George Jackson

Intro

Moderately slow ♩ = 84

N.C.

*G7

Gtr. 1 (clean)

(Drums)

Intro musical notation for guitar and bass.

Guitar staff: Treble clef, key of D major (F#), 12/8 time. Notes: D4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). Dynamics: *mf*. Includes wavy lines for vibrato.

Bass staff: Treble clef, key of D major (F#). Notes: D4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). Includes wavy lines for vibrato.

Chord symbols: N.C. (first measure), *G7 (second measure).

*Chord symbols reflect overall harmony.

D7

First system of musical notation for guitar and bass.

Guitar staff: Treble clef, key of D major (F#). Notes: D4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). Dynamics: *mf*. Includes wavy lines for vibrato.

Bass staff: Treble clef, key of D major (F#). Notes: D4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). Includes wavy lines for vibrato.

Chord symbols: D7 (first measure).

1. She said, "You're par -

Verse

G7

Second system of musical notation for guitar and bass.

Guitar staff: Treble clef, key of D major (F#). Notes: D4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). Dynamics: *mf*. Includes wavy lines for vibrato.

Bass staff: Treble clef, key of D major (F#). Notes: D4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). Includes wavy lines for vibrato.

Chord symbols: G7 (first measure).

ty jump - in', — and ev-'ry-bod - y's hav - in' a good time. And you

Third system of musical notation for guitar and bass.

Guitar staff: Treble clef, key of D major (F#). Notes: D4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). Dynamics: *mf*. Includes wavy lines for vibrato.

Bass staff: Treble clef, key of D major (F#). Notes: D4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). Includes wavy lines for vibrato.

Chord symbols: G7 (first measure).

know what's go - in' through my mind. — Do you mind — if I get com -

C7

f'ta - ble _____ and kick off these shoes? _

G7

While you're

D7 C7

fix - in' me a drink, _____ *Male & Female: play me some of them down home _ blues." _

*Bkgd. vocal is Female.

G7 D7

2. She say, "You know I

Verse

G7

don't get out _____ much on the town. _____ And you

know I have been cut out a lot of that run - nin' a - round _ all _____ week long. _
Female: (All _____ week

_____ long.) I've been keep - in' my cool. _

G7

But to-night

D7 **C7**

I'm gon-na let my hair down _____ and get down with these _____ down home _____ blues." _

10 10 12 12 10 10 11 (10 11 10) 8 10 8 8 (9) 8

G7 **D7**

Down _ home _

3 3 5 5 3 3 5 5 3 5 3 6 5 5 7 5 7 7 (7) 5 7 7 5

Chorus **G7**

blues. Down _ home _____ blues. _____

Voc. Fig. 1

Female: (Down home _____ blues. _____ Down home _____ blues. _____)

3 (3) 5 5 3 3 4 X X 5 (5) 3 5 3 4 5 5 3 4 5 5 (5) 3 5 3 5

All she want-ed to hear was some down home _____ blues all night _ long.

End Voc. Fig. 1

Down home blues all night _ long.) _____

5 2 5 5 (5) 3 5 3 5 5 2 5 5 2 5 8 10 10 8 8 (9) 8

G7

Ev - 'ry oth - er rec - ord or two.

8 8 10 10 8 8 9 5 7 5 5 5 4 3 5 5 3 3 (4) 5 5 5 3 4

D7

She said, "Take off those _ fast rec - ords and

Voc. Fig. 2

(Oo.)

3 3 5 5 3 3 4 3 12 12 10 10 (11) 10 10

C7 G7

let me hear _ some down home _ blues." _

End Voc. Fig. 2

10 10 8 8 (9) 8 8 5 3 5 3 4 5 5

Guitar Solo

D7 G7

3 3 4 6 7 5 5 5 7 5 5 3 1/2 5 3 1/2 5 3 1/4 3 5 3 1/4 5 3 1/4 5 3 1/4 5 3 6 1/2

C7

G7

D7 C7

G7 D7

3. She said, "You know, my

Verse

G7

old man _____ gon - na wan - na fight. _____ He

The first system of the Verse section features a vocal melody in treble clef with a key signature of one sharp (F#). The lyrics are "old man _____ gon - na wan - na fight. _____ He". The accompaniment consists of a piano part in treble clef and a bass part in bass clef. The piano part includes trills marked with a wavy line and a "tr" symbol. The bass part includes triplets marked with a "3" and a circled "4".

calls ev - 'ry ho - ur, I'll be get - tin' in to - night, _ but I don't care. _

The second system continues the vocal melody and accompaniment. The lyrics are "calls ev - 'ry ho - ur, I'll be get - tin' in to - night, _ but I don't care. _". The piano part includes trills marked with a wavy line and a "tr" symbol. The bass part includes triplets marked with a "3" and a circled "4".

C7

_____ To - night I'm gon - na do as I choose. _

The third system continues the vocal melody and accompaniment. The lyrics are "_____ To - night I'm gon - na do as I choose. _". The piano part includes trills marked with a wavy line and a "tr" symbol. The bass part includes triplets marked with a "3" and a circled "4".

G7

I'm gon - na

The fourth system continues the vocal melody and accompaniment. The lyrics are "I'm gon - na". The piano part includes trills marked with a wavy line and a "tr" symbol. The bass part includes triplets marked with a "3" and a circled "4".

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1

G7

blues. Down home blues.

The first system of the chorus features a vocal line with the lyrics "blues. Down home blues." The guitar line includes trills over the vocal line. The bass line consists of two measures: the first measure has a triplet of eighth notes (3, 5, 5) and a triplet of eighth notes (3, 3, 3) with a (4) fingering; the second measure has a triplet of eighth notes (5, 5, 5) and a triplet of eighth notes (3, 3, 3) with a (4) fingering.

All she want - ed to hear was those down home blues all night

The second system of the chorus features a vocal line with the lyrics "All she want - ed to hear was those down home blues all night". The guitar line includes trills over the vocal line. The bass line consists of two measures: the first measure has a triplet of eighth notes (5, 5, 5) and a triplet of eighth notes (3, 3, 3) with a (4) fingering; the second measure has a triplet of eighth notes (5, 5, 5) and a triplet of eighth notes (3, 3, 3) with a (4) fingering.

C7

long. Ev - 'ry oth - er rec - ord or two.

The third system of the chorus features a vocal line with the lyrics "long. Ev - 'ry oth - er rec - ord or two." The guitar line includes trills over the vocal line. The bass line consists of two measures: the first measure has a triplet of eighth notes (8, 8, 8) and a triplet of eighth notes (10, 10, 10) with a (9) fingering; the second measure has a triplet of eighth notes (8, 8, 8) and a triplet of eighth notes (10, 10, 10) with a (9) fingering.

G7

She said, "I'm gon - na

The fourth system of the chorus features a vocal line with the lyrics "She said, 'I'm gon - na". The guitar line includes trills over the vocal line. The bass line consists of two measures: the first measure has a triplet of eighth notes (5, 5, 5) and a triplet of eighth notes (3, 3, 3) with a (4) fingering; the second measure has a triplet of eighth notes (5, 5, 5) and a triplet of eighth notes (3, 3, 3) with a (4) fingering.

D7

C7

get my head _____ back _____ and par - ty off these down home _____ blues.” _

12 10 10 8
12 10 (11) 10 8 (9)
12 10 8

G7

D7

_____ Down _ home _

1/4 1/4 1/2
3 5 3 4 5 5 3 (4) 3 5 3 4 3 1 0 2 5 5 5 2 5 5 2

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1

G7

blues. Down _ home blues. _____

5 3 (9) 3 (4) 5 3 3 (4) 5 5 7 5

All she want - ed to hear was those down home _____ blues all night _

3 5 7 5 3 5 6 6 5 3 1/4

C7

long. Ev - 'ry oth - er ____ rec - ord or two. ____

G7

She said, "I'm gon - na

Bkgd. Voc.: w/ Voc. Fig. 2

D7 C7

get my head ____ back ____ and par - ty off these down home ____ blues." _

G7 D7

Down _ home _

Outro-Chorus

Bkgd. Voc.: w/ Voc. Fig. 1

G7

blues. Down home blues.

The first system of the musical score for the 'Outro-Chorus' section. It consists of three staves. The top staff is the vocal line in G major, with lyrics 'blues. Down home blues.' and a melodic line that includes a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. The middle staff is the piano accompaniment, featuring chords and trills. The bottom staff is the bass line, with triplets and a (4) measure rest.

Begin fade

All she want - ed to hear was these down home blues all night _

The second system of the musical score. The vocal line continues with the lyrics 'All she want - ed to hear was these down home blues all night _'. The piano accompaniment and bass line follow the same pattern as the first system, with the bass line including triplets and a (4) measure rest.

C7

long. Ev - 'ry oth - er rec - ord or two. _

The third system of the musical score. The vocal line continues with the lyrics 'long. Ev - 'ry oth - er rec - ord or two. _'. The piano accompaniment and bass line follow the same pattern as the previous systems, with the bass line including octaves and a (9) measure rest.

Fade out

G7

The fourth system of the musical score. The vocal line continues with the lyrics 'long. Ev - 'ry oth - er rec - ord or two. _'. The piano accompaniment and bass line follow the same pattern as the previous systems, with the bass line including triplets and a (4) measure rest.

First Time I Met The Blues

Written by Eurreal "Little Brother" Montgomery

Gtr. 2; Drop D Tuning:

- ① = E ④ = D
- ② = B ⑤ = A
- ③ = G ⑥ = D

Intro

Slow Blues ♩. = 68

Gtr. 1 (clean)

D

N.C.

A+7

T

A

B

10 12 10 | 13 13 13 13 13 13 13 13 13 13 13 13 | 10 13 10 10

*Gtr. 2

T

A

B

7 7 7 7 7 7 7 7 7 7 7 7 | 0 5 6 0 0

*Horns & piano arr. for gtr.

Verse

D

G7

1. The first time I met the blues, _____ ba-by, you know I was walk-in', I was walk-in' down_ through the woods_

T

A

B

12 10 12 10 12 | 6 4 5 5 5 5 | 5 0 5 5 5 5

Rhy. Fig. 1

**Gtr. 2

T

A

B

7 7 7 7 7 7 | 6 4 5 5 5 5

**Horns arr. for gtr.

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D

Yes, _____

mf full 10 13 10 13 full 10 13 10 12 w/ bar -1 12 15

G

the first time, _ the first time I met the blues, blues, you know, I was walk-in', I was walk-in' down_ through the

1/2 12 12 (12/12)

D

woods. _ Yes, _____

w/ bar full 13 12 10 13 10 10 10 10 10 10 13 10 5:3 1/4 12 10 11 10 13 10

A Ab G

she stop by my house,_ babe, blues. Blues, you know you done me, you done me all the harm ____

full

12 12

let ring ----- 4

4 4 3 5 4 3 5 6 X 5

6

D A

that you could.

f

full 10 13 10 13 10 13 10 12 10 10 10 1/4

12 12 10 12 10 12 12 10

End Rhy. Fig. 1

w/ pick & fingers

3 3 3 3 3 5 3 3 5

0 0 0 0 0 0 0

Verse

Gr. 2: w/ Rhy. Fig. 1, simile D

G

2. The blues got af - ter me. ____ Peo - ple, you know they ran me ____ from tree to tree. ____

Gr. 1

mf

full w/ bar

13 13 12 10 10

D

Yes, _____

12 10 10 13 10 13 full w/ bar full 10 13 10 12 (12) 12 10 11 10

G

the blues got af - ter me. Blues, you know you ran me, ran me from tree to tree. _____

13 12 12 full w/ bar

D

Yes, _____

13 13 12 full w/ bar rake 10 13 10 10 10 12 1/4 11 12 10 11 10 13 10

A

A^b G

you should, a heard me beg - gin', "Blues," yeah, _____ "Blues, _____ don't _____ mur - der me."

13 13 12 full w/ bar 13 10 10

D

A

3. Yes, _____

full

12 10 10 10 13 10 13

full

10 10 13 10 12 10 10

12 12 10 12 10 12 12

Verse

Gtr. 2: w/ Rhy. Fig. 1, 1st 8 meas., simile

D

G7

_____ good morn - in, blues. _____ Blues, I won - der, I won - der what you're do - in' here _____ so

w/ bar

full

13 12

D

soon. _____ Yes, _____

full

13 12 10 10 10

w/ bar

full

12 10 10 10 (10) (10)

w/ bar

G

good morn - in', good morn-in', good morn-in', Mis-ter Blues. Blues, I won-der, I keep won-der-in' what you're do-in' here _____ so

full

13 12

Going Down

Moderately slow ♩ = 84

Gtr. 2: w/ Rhy. Fig. 1

D5 C5 G5 F5

Gtr. 1

1 2 13 13

1 1/2 10 13 12 10

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D5

I'm go - in'

Chorus

D5

C5

G5

F5

down. ____

I'm go - in'

down, _____ down,

down,

down,

down. _

Gtr. 1

10 12 10 12

Gtr. 2 Rhy. Fig. 2

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7
5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

5

3

D5

Yes, _____ I'm go -

[illegible]

The musical score is presented in three systems, each containing a vocal melody line, a guitar accompaniment line, and a bass line.

- Vocal Melody:** The lyrics are written below the staff. The first system includes the words "in' down," and "yeah.". The second system includes "I'm go - in' down,", "down,", "down,", and "down, down.". The third system contains no lyrics.
- Guitar Accompaniment:** The top staff features various musical notations, including chords (G5, D5, C5, F5), accidentals (flats), and articulation marks like slurs and accents.
- Bass Line:** The bottom staff uses a simplified notation system where numbers represent fret positions. The sequence of numbers is: 13, 12, (12), 10, 12, followed by a series of 5s, 3s, and 1s.

[illegible]

Gtr. 1 tacet

A5

D5

C5

G5

F5

my big feet in the win - dow, _ got my head _ on _ the ground. _

Gtr. 2

*Sung ahead of the beat.

*Sung ahead of the beat.

D5

Gtr. 1

Gtr. 1

The musical score for guitar 1 consists of two staves. The top staff is a standard musical staff with a treble clef and a key signature of one flat (B-flat). It contains a melodic line with various notes, including a half note, a quarter note, and an eighth note, with a final measure containing a whole note. The bottom staff is a fretboard diagram showing the fret numbers for the notes in the melodic line. The fret numbers are 13, 10, 12, (12), 10, (10), 12, 10, and 10. Arrows indicate the fretting sequence: 13 to 10, 10 to 12, 12 to (12), (12) to 10, 10 to (10), (10) to 12, 12 to 10, and 10 to 10. A wavy line is drawn above the fret numbers, indicating a vibrato effect.

Gtr. 2

End Rhy. Fig. 2

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style, featuring a series of eighth and sixteenth notes. The notation is presented in a clear, black-and-white format, suitable for educational purposes.

Verse

Gtr. 2: w/ Rhy. Fig. 2

D5

C5

G5

F5

D5

down, — and close — that box car door.

Gtr. 1

[illegible]

G5 D5 C5 G5 F5

Yes, — let me down, yeah, — and close — that box — car door.

D5 A5

Well, — I'm go - in' back to Chat-ta - noo - ga —

D5 C5 G5 F5 D5

and sleep on sis-ter I - rene's door. —

Guitar Solo
Gtr. 2: w/ Rhy. Fig. 2

D5 C5 G5 F5 D5

grad. bend 1/4

The musical score for guitar consists of two staves. The top staff is in treble clef and contains a melody. The bottom staff is in bass clef and contains a bass line. The melody starts with a D5 chord, followed by a series of eighth and sixteenth notes. The bass line starts with a 1/4 note, followed by a 1 1/4 note, and then a 1 note. The score is divided into two measures by a double bar line.

D5 C5 G5 F5 D5

The image shows a musical score for the song 'Yes, I'm go-ing'. It consists of three staves. The top staff is a vocal line in G major, starting with a whole rest for four measures, then singing 'Yes, I'm go-ing' in the fifth measure. The middle staff is a guitar solo in G major, featuring various melodic lines with slurs and ties. The bottom staff is a guitar fretboard diagram showing the fret numbers for the solo, with arrows indicating bends of 1 1/4, 1/4, 1/2, 1/2, 1/4, and 1/4.

Yes, _ I'm go-ing

Chorus

Gtr. 2: w/ Rhy. Fig. 2

down. _ I'm go - in' down, _ down, down, down, down. _

Outro-Guitar Solo

Gtr. 2: w/ Rhy. Fig. 2 (till fade)

D5

C5

G5

F5

D5

Whew!

grad.
bend

grad.
bend

grad.
bend

grad.
bend

G5

D5

C5

G5

F5

grad.
bend

grad.
bend

grad.
bend

grad.
bend

grad.
bend

Begin fade

D5

A5

grad.
bend

1/4

1

1/4

1/2

1

1

grad.
bend

1 1/2

D5

C5

G5

F5

D5

Fade out

I Ain't Drunk

Gr. 2: Open Fm tuning, capo IV:
(low to high) F-C-F-A^b-C-F

Moderately fast ♩ = 126 (♩ = ♩ ♩)

A	G	G [#]
(F)	(E ^b)	(E)

Gtr. 2 (dist.)

THE WIND
Peter Dinklage

Guitar

Key: B-flat

Time: 4/4

Tempo: Ad libitum

Measure 1: G2 (whole note)

Measure 2: G2 (whole note) with wavy line above it

Measure 3: G2 (whole note) with wavy line above it

Guitar Fingering:

Measure 1: 5

Measure 2: 3 5 3

Measure 3: 3 5 3 0 3

Gtr. 1 (clean)

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 1 (clean)

mf

TAB

7 3 4 5 3 4 5 7 3 4 5 6 7 3 4 5 6 7

*Symbols in parentheses represent chord names respective to capoed guitar. Symbols above represent actual sounding chords. Capoed fret is "0" in tab. Chord symbols reflect overall harmony.

D7
(B \flat 7)

Rhy. Fig. 2

End Rhy. Fig. 2

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Gtr. 1: w/ Rhy. Fig. 1 (2 times)

A N.C.

A G G#

A N.C.

A G G#

A N.C.

A G G#

I get with my friends _ and I be-gin to clown. I don't _ care _

Gtr. 1: w/ Rhy. Fig. 2

A N.C.

A G G#

A N.C.

A G G#

A

what the peo-ple are think - in'. I ain't drunk, _ I'm just drink - in'.

(But you're so

Chorus

D7

(Bb7)

Gtr. 2 tacet

A7

Aw, _ man, _ you know I ain't high. I just take a lit - tle bit ev-'ry now and

high. _

But you're so high. _

Gtr. 2

2

0

0

2

Rhy. Fig. 3

Gtr. 1

10

10

11

10

10

10

11

10

10

10

11

10

10

10

11

10

5

5

5

5

7

7

7

E7

D7

then. Aw, _ man, you ought-ta be a-shamed of your-self.

But you're so

high, _

stay

drunk

all

the

time.) _

But you're so

high, _

stay

drunk

all

the

time.) _

Gtr. 1

5

5

5

5

5

5

5

5

7

7

7

7

7

7

7

7

5

5

5

5

7

7

7

7

7

7

Verse

Gtr. 2 tacet

A7
(F7)

G G#
(Eb) (E)

A N.C.

A G G#

Aw, come on now, why you all do me like that? 2. Come home last night,

Gtr. 2

Gtr. 1

End Rhy. Fig. 3

Gtr. 1: w/ Rhy. Fig. 1 (2 1/2 times)

A N.C.

A G G#

A N.C.

A G G#

A N.C.

A G G#

all lush. Ba - by get in a fuss, I said, "Hon - ey, hush."

Gtr. 1: w/ Rhy. Fig. 2

A N.C.

A G G#

A N.C.

A G G#

A N.C.

A G G#

I don't care what the peo-ple are think-in', I ain't drunk,

Chorus

Gtr. 1: w/ Rhy. Fig. 3

D7

A

I'm just drink - in'. Man, I ain't drunk. I done told you all (But you're so high.

A N.C. (F) A G G# (F) (Eb) (E) A N.C. (F) A G G# (F) (Eb) (E) A N.C. (F) A G G# (F) (Eb) (E)

*3rd string caught by bend on 2nd string; don't pick.

Gtr. 1: w/ Rhy. Fig. 2

A N.C. (F) A G G# (F) (Eb) (E) A (F)

Gtr. 2

D7 (Bb7) A7 (F7)

Gtr. 1

E7 (C7) D7 (Bb7)

E7 (C7) D7 (Bb7)

End Rhy. Fig. 4

Verse

Gtr. 2 tacet

A7 (F7) E7 (C7) A G G# (F) (Eb) (E) A G G#

A N.C. A G G#

3. You done the right _ thing. _

Gtr. 1: w/ Rhy. Fig. 1 (2 1/2 times)

A N.C. A G G# A N.C. A G G# A N.C. A G G#

I wan-na thank you, too. Now let's have a lit-tle drink, _ just me and you.

Gtr. 1: w/ Rhy. Fig. 2

A N.C. A G G# A N.C. A G G# A N.C. A G G#

I don't care _ what the peo-ple are think-in'. I ain't drunk, _ I'm _

Chorus
Gtr. 1: w/ Rhy. Fig. 3

D7
(Bb7)

A

just — drink-in'. —

Who, me? I ain't high, man.

(But you're so high. —

But you're so

Gtr. 2

3 0 2 (2) 0 2 0 0

2

Gtr. 2 tacet

A7

I don't know why y'all talk - in' 'bout me — like this.

high. —

But you're so

E7 D7 A7

You got - ta mind your own busi - ness, broth-er.

You, you ought-ta watch your -

high, — stay drunk all the time.) —

Verse

Gtr. 1: w/ Rhy. Fig. 1 (3 times)

G G# A N.C. A G G#

self too. You don't un - der-stand what I'm say - in'.

4. I wan-na tip you, ba - by,

A N.C. A G G# A N.C. A G G#

be - fore I go. I'll be back to-mor-row night and drink some mo'.

Gtr. 1: w/ Rhy. Fig. 2

A N.C. A G G# A N.C. A G G# A N.C. A G G#

I don't care — what the peo-ple are think-in'.

I ain't drunk,

Chorus
Gtr. 1: w/ Rhy. Fig. 3

A

D7
(Bb7)

I'm just drink - in'. Oh, no, you the one drunk.

(But you're so high. —

Gtr. 2

5 5 3 0 2

A7
(F7)

Look at your eyes, man. — Don't you tell my old lad - y, now.

But you're so high. —

semi-harm. 1/2

5 2 (2) 0 2 0 0

E7
(C7)

Well, I ain't had but four, five, six,

But you're so high, —

0 0 2 0 2 0 2 0 0

Gr. 1: w/ Rhy. Fig. 4

A7
(F7)

E7
(C7)

A7
(F7)

First system of music. It includes a guitar part (Gr. 1) with a treble clef and a key signature of one flat, featuring triplets and a 1/4 note. Below it is a bass line with fret numbers (0, 1, 2, 3, 5, 7, 10) and a 1/4 note. To the left is a guitar part (Gr. 2) with a treble clef and a key signature of one flat, featuring a 5/6 measure and a 7/7 measure. Below it is a bass line with fret numbers (5, 6, 7, 10) and a 7/7 measure.

D7
(Bb7)

Second system of music. It includes a guitar part (Gr. 1) with a treble clef and a key signature of one flat, featuring a 3/4 measure and a 1/4 measure. Below it is a bass line with fret numbers (3, 5, 7, 10) and a 1/4 measure. To the left is a guitar part (Gr. 2) with a treble clef and a key signature of one flat, featuring a 3/4 measure and a 1/4 measure. Below it is a bass line with fret numbers (3, 5, 7, 10) and a 1/4 measure.

Gr. 1: w/ Rhy. Fill 1

A7
(F7)

E7
(C7)

Third system of music. It includes a guitar part (Gr. 1) with a treble clef and a key signature of one flat, featuring a 1/2 measure and a 1/4 measure. Below it is a bass line with fret numbers (5, 3, 0, 2, 0, 1, 0, 2, 0, 0, 2, 0, 4, 3, 0, 2, 2, 0, 1, 0, 2). To the left is a guitar part (Gr. 2) with a treble clef and a key signature of one flat, featuring a 1/2 measure and a 1/4 measure. Below it is a bass line with fret numbers (5, 3, 0, 2, 0, 1, 0, 2, 0, 0, 2, 0, 4, 3, 0, 2, 2, 0, 1, 0, 2).

D7
(Bb7)

A7
(F7)

G G# A N.C.
(Eb) (E) (F)

Fourth system of music. It includes a guitar part (Gr. 1) with a treble clef and a key signature of one flat, featuring a 3/4 measure and a 1/4 measure. Below it is a bass line with fret numbers (0, 2, 0, 2, 0, 0, 3, 0, 0, 2, 0, 2, 0, 3, 0, 3, 0, 1, 0). To the left is a guitar part (Gr. 2) with a treble clef and a key signature of one flat, featuring a 3/4 measure and a 1/4 measure. Below it is a bass line with fret numbers (0, 2, 0, 2, 0, 0, 3, 0, 0, 2, 0, 2, 0, 3, 0, 3, 0, 1, 0).

Bbm7 Fm7

you must be burn - ing me ___ be-hind ___ my back. _ I smell

let ring -| let ring --|

Bbm7 Fm7

smoke, you must be burn - ing me ___ be - hind ___ my back.

let ring -|

Verse

Gtr. 1: w/ Rhy. Fig. 2

Fm7

Bbm7

Fm7

Bbm7



What can a man do when he loses ev-ry-thing he

13

Pre-Chorus

Gtr. 2 tacet

Ab

Fm7

ev-er had? _

I can't feel the heat, _ but I

Rhy. Fig. 5

Gtr. 1

13

13 16

15 15

15 13

15 15

13 15 13

15

[illegible]

Chorus

Gtr. 1: w/ Rhy. Fig. 4

Fm7

C7#9

Fm7

Ba - by, it's no joke, _ I _ smell smoke. _

Gtr. 2

15 (15) 13 15 13 15

Bridge

Gtr. 2 tacet

A^b

E^b

It's a hell of a price _ that I have to pay, _

Gtr. 2

15 13 15 13

Gtr. 1

8 8 8 8 8
9 9 9 9 9
10 10 10 10 10

8 8 8 8
9 9 9 9
10 10 10 10

6 6 6 6 6
8 8 8 8 8
8 8 8 8 8

B^bm7

Fm7

A^b

work-ing for you ev-'ry night and day. _ Deep in the night _ when I

Gtr. 2

let ring ---

6 6 6 6 6
8 8 8 8 8
8 8 8 8 8

8 8 8 8 8
9 9 9 9 9
10 10 10 10 10

8 8 8 8 8
9 9 9 9 9
10 10 10 10 10

Bridge
Bbm7

I smell smoke, when you think you're a-lone and there's no-bod-y look-

Gtr. 2

13 15 13 15 13 15 13

Gtr. 1

8 8 8 8 8
9 9 9 9 9
10 10 10 10 10

6 6 6 6 6
6 6 6 6 6
8 8 8 8 8

Fm7

Bbm7

ing. _ I smell smoke in the mid-dle of the night

16 13 16 15 16 15 13 15 13 15 15 13

Fm7

When I know no - bod-y's cook - ing. —

8va *loco*

let ring -

Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 5
Gtr. 2 tacet

A \flat E \flat B \flat m7

You can play — it down — and hide it with per - fume, — I smell some - thing burn - ing when you

Chorus

Gtr. 1: w/ Rhy. Fig. 4 (1st 2 meas.)

D \flat Fm7 C7 \sharp 9

walk in - to the room. — Yeah, — it's — no — joke. — I smell —

Gtr. 2

Begin fade

let ring - - | let ring - |

let ring - - |

Rhy. Fig. 6

End Rhy. Fig. 6

Gtr. 1: w/ Rhy. Fig. 6 (till fade)

Gtr. 2

8va *loco*

P.H.

Pitch: C

Fade out

8va -----

from Johnny Winter - *Johnny Winter*

I'm Yours and I'm Hers

Words and Music by Johnny Winter

Gtr. 2: Open A tuning:
(low to high) E-A-E-A-C#-E

Intro
Moderately slow ♩ = 92
*A5

Gtr. 1
(slight dist.)
(Bass)

f
w/ thumbpick
let ring -----|

T
A
B

2 2 2 0 0 1 0 3 0 3 0 0 2 2 2 0 1 0 3 0 3 0

Gtr. 2
(slight dist.)

f
w/ thumbpick & slide

T
A
B

5 5 5 3 2 1 3 0 3 0

*Chord symbols reflect overall harmony.

E7#9

f
w/ thumbpick & fingers -----|
P.M. P.M. P.M. P.M. P.M. P.M.

T
A
B

8 8 8 8 8 8 8 8 8 7 9 9 9 9 9 5 8 5

0 0 0 0 0 0

A

f
w/o slide
w/ fingers -----|

T
A
B

3 3 3 3 3 3 3 3 3 5 12 12 12 12 12 3 0 3 5 3 0

6 7 6 7 7 5 7 7 5 7 0

8 7 8 8 8 8 8 8 8 8 8 5 6 8 5

0 0 3 0 3 5 3 0 3 0 10 12 12 12 12 12 10 12 12 12 12 12 3 0 3 5 3 0

Verse

A

5 7 5 7 7 5 7 7 5 7 5 7

8 7 8 8 8 8 8 8 8 8 8 5 6 8 5

1. You know, I'm _____ yours and I'm hers, _____
lem - on squeez - er. _____

0 0 3 0 3 5 3 0 2 3 0 10 12 12 12 12 12 10 12 12 12 12 12 3 0 3 5 3 0

0 0 3 0 3 5 3 0 2 3 0 10 12 12 12 12 12 10 12 12 12 12 12 3 0 3 5 3 0

some - bod - y
Well, man, uh, I'm lost up - 's _____ too. _____
town. _____

Fill 1
Gtr. 1

The main musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are: "Ah, yeah. _ You know, I'm yours and I'm hers, _ Be my lem - on squeez-er. _". The middle staff is a guitar staff in treble clef, and the bottom staff is a guitar staff in bass clef. Both guitar staves contain tablature. The middle staff has a circled section of tablature: 12 14 14 14 14 14 / 11 13 13 13 13 13 / 12 14 14 14 14 14. The bottom staff has a circled section of tablature: 5 17 17 17 17 17 / 5 17 17 17 17 17 / 5 17 17 17 17 17.

Fill 2
Gtr. 2

The "Fill 2" section is enclosed in a box. It features a melodic line in treble clef with a key signature of three sharps. Below the melody, the text "let ring ----| w/ slide" is written. The guitar staff below contains the following tablature: 2 3 3 2 3 2 2 3 0 3 5 5 3 2 2 4.

2nd time, Gtr. 1: w/ Fill 3
2nd time, Gtr. 2: w/ Fill 4

A

some - bod - y else - 's too. _____
Well, man, uh, I'm lost up - town. _____ Wan-na squeeze my

Fill 3

Gtr. 1

5 7 5 7 5 7 7 5 7 5 1/2 (5) 3

Fill 4

Gtr. 2

0 0 3 0 3 5 3 0 3 2 2 3 0

lem-on ba-by. You know, I'm two times sev-en, ma-ma, 'Cause you know I am a stran-ger,

w/ thumbpick & fingers

w/o slide
w/ fingers

D9 N.C. 1. A5

do just what I wan-na do. I wan-na know what's go-in' down.

w/ thumbpick & fingers

w/ slide let ring

Fill 5
Gtr. 1

2. Ba-by be my

2. A5

rake --|

hold 1 bend

let ring --|

let ring -----|

Guitar Solo

A5

let ring -----|

let ring -----|

let ring -----|

let ring -----|

w/ thumbpick & fingers --|

let ring -----|

let ring -----|

let ring -----|

let ring -----|

w/ thumbpick & fingers --|

The image shows a musical score for the song "The Wind" by The Beatles. It includes a guitar part (top staff) and a bass part (bottom staff). The guitar part is in E major (three sharps) and 4/4 time. The bass part is in E major and 4/4 time. The guitar part features a melodic line with a bend in the second measure. The bass part features a rhythmic line with a bend in the second measure. The score is for a guitar and bass duo.

The image displays a musical score for the song "The Wind" by The Beatles. It includes a guitar part on a single staff and a bass part on a double staff. The guitar part is written in treble clef with a key signature of three sharps (F#, C#, G#). The bass part is written in bass clef. The guitar part features a melodic line with various ornaments and a "let ring" instruction. The bass part includes fingerings (1, 5, 7, 8) and fret numbers (8, 12, 15, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100). The score is divided into two systems by a vertical line.

let ring -----|

2/3 3 3 2/3 2 2/3 0 5 0 2/3 0

3/5 0 2/3 2/3 0 3 0 3/5 0 0 3 0

let ring -----| let ring ----| let ring -----|

5 3 0 1 5 5 3 2 1 bend 0

4 6 4 2 4 (4) 2 7 0 6 4 2 2 4 0 (4) 2

w/ thumbpick & finger ----

3/5 0 3 0 3/5 0 3/5 0 2/3 0

3/5 0 0 3/5 0 3/5 0 3 0 2/3 0 2/3

1 hold bend 1

4 2 2 4 (4) 2 4 1 0 3 0 2 2

0 2 0 0 2 0 0 2 0 0 0 2 0 0 1 0 3 0 1 0 3

w/ thumbpick & finger ----

0 3/5 0 3 0 0 0 3 2 0 2 0 0 2/3 0 0 3/5 0 0 3 0 2/3 0

let ring -----|

0 1 0 3 0 1 0 3 0 3 0 1 0 3 0 2

0 2 0 2 0 2 0 0 2 0 1 0 3 0 3 0 0

5

2 3 0 3 0 3 2 2/3 0 5 5 3 0 3 2 2/3 0 3 0

First system of musical notation. The staff contains a melodic line with various ornaments and a bass line with fret numbers and a wavy line indicating a tremolo.

Second system of musical notation. The staff contains a melodic line with various ornaments and a bass line with fret numbers and a wavy line indicating a tremolo.

Third system of musical notation. The staff contains a melodic line with various ornaments and a bass line with fret numbers and a wavy line indicating a tremolo.

First system of musical notation. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). The bottom staff shows fret numbers and fingerings. The first measure contains a wavy line indicating a vibrato effect. The second measure contains a wavy line and the text "hold bend" above a note.

Second system of musical notation. The top staff continues the melody. The bottom staff includes the instruction "let ring" above a note. The first measure contains a wavy line. The second measure contains a wavy line and the text "let ring" above a note.

Third system of musical notation. The top staff continues the melody. The bottom staff includes the instruction "let ring" above a note. The first measure contains a wavy line. The second measure contains a wavy line and the text "let ring" above a note.

Fourth system of musical notation. The top staff continues the melody. The bottom staff includes the instruction "let ring" above a note. The first measure contains a wavy line. The second measure contains a wavy line and the text "let ring" above a note.

Fifth system of musical notation. The top staff continues the melody. The bottom staff includes the instruction "let ring" above a note. The first measure contains a wavy line. The second measure contains a wavy line and the text "let ring" above a note.

Sixth system of musical notation. The top staff continues the melody. The bottom staff includes the instruction "let ring" above a note. The first measure contains a wavy line. The second measure contains a wavy line and the text "let ring" above a note.

First system of the musical score. The vocal line (treble clef) contains a melody with a slur and a fermata. The guitar line (treble clef) features a solo with a slur and a fermata. The bass line (bass clef) contains a solo with a slur and a fermata.

Verse
A

Second system of the musical score. The vocal line (treble clef) contains the lyrics "3. Want to _____ take you with me, _____". The guitar line (treble clef) features a solo with a slur and a fermata. The bass line (bass clef) contains a solo with a slur and a fermata.

Third system of the musical score. The vocal line (treble clef) contains the lyrics "want you all to un - der - stand. Ah, _____". The guitar line (treble clef) features a solo with a slur and a fermata. The bass line (bass clef) contains a solo with a slur and a fermata.

____ lis - ten, ma - ma. Wan-na take you with me, ____

5 7 5 7 5 7 7 8 7 5 7 5 6 5 3 5

13 14 14 14 14
12 13 13 13 13
13 14 14 14 14

4 5 5 8 5

2 3 2 2 3 0 3 3 2 3 0 0 3 0

12 17 17 17 17 17
12 17 17 17 17 17
12 17 17 17 17 17

3 0 3 5 3 0

A

want you all to un - der - stand. ____

5 7 5 7 5 7 7 5 7 8 7 5 7 11 10

10 12 12 12 12 12
10 12 12 12 12 12
10 12 12 12 12 12

2 3 3 2 3 2 0 0

E7#9

Eb9

First system of a musical score. The vocal line (treble clef, key of D major) contains the lyrics "You know I can love you, ma - ma, _____". The first guitar line (treble clef) features a melodic line with a double bar line and a repeat sign. The second guitar line (bass clef) contains a bass line with a double bar line and a repeat sign. The third guitar line (bass clef) contains a bass line with a double bar line and a repeat sign. The fourth guitar line (bass clef) contains a bass line with a double bar line and a repeat sign.

Second system of a musical score. The vocal line (treble clef, key of D major) contains the lyrics "bet - ter than your _____ stead - y man. _____". The first guitar line (treble clef) features a melodic line with a double bar line and a repeat sign. The second guitar line (bass clef) contains a bass line with a double bar line and a repeat sign. The third guitar line (bass clef) contains a bass line with a double bar line and a repeat sign. The fourth guitar line (bass clef) contains a bass line with a double bar line and a repeat sign.

Outro
A5

1 5 8 5 7 8 7 5 0 5 7 5 6 5 3 5 3

0 2 2 2 0 1 0 3 0 3 0

3 5 0 3 0 2 3 2 0 2 0 12/19

5 5 5 3 3 2 3 0 3 0

w/o slide w/ slide

2 2 2 0 1 0 3 0 3 0

2 2 2 0 1 0 3 0 3 0

5 5 5 3 3 2 3 0 3 0

5 5 5 3 3 2 3 0 3 0

E7#9

8 8 8 8 8 8 8 8 8 8 8 8 8 8 14 14 14

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

w/ thumbpick & fingers w/ slide

A

3 3 3 3 3 3 3 3 3 3 3 3 3 3 0 0 0

0 3 3 3 3 3 3 3 3 3 3 3 3 3 0 0 0

w/o slide w/ fingers

from Susan Tedeschi - *Just Won't Burn*

It Hurt So Bad

Words and Music by Tom Hambridge

Intro
Slow ♩. = 70

N.C. (Drums) *A7 D7 A7 N.C.

Gtr. 1 (slight dist.) Rhy. Fig. 1 End Rhy. Fig. 1

mf

TAB

5/6 6 6 6 7 9 9/11 11 11 11 9 7 6
6/7 7 7 7 9 11 11/12 12 12 12 11 9 7

*Chord symbols reflect overall harmony.

Verse

A7

me, the ten - der way we used to kiss.

Rhy. Fig. 2

17 17 14 14 7 7 9 9 7 7 9 9 7 5 5 7 7 9 9 7 7 9 9 7

E7

I miss the way that you

12 9 11 12 9 9 11 11 9 9 11 11 9 12 9 11 12 9 9 11 11 9 9 11 11 9

0 0

Chorus

D7

bad, _____ you are the best man _____ I ev -

A7

- er had, _____ why was I so _____ blind _____

B7

_____ to see? _____ Now the big-gest fool _____ is

E7

F7

E7 N.C.

me. _____ 3. I miss the arms that used _____

let ring -----|

Verse

Gtr. 1: w/ Rhy. Fig. 2

A7

to hold me, the ten - der way we used to kiss,

E7

oo, yes. Oh, I miss the way that you

touch me, I miss the sweet taste of your

A7

D7

A7 N.C.

lips.

Gtr. 2 (dist.)

mf

7 5/6 5 7 5 7/9 5 5 7/8 7 6 7

Guitar Solo

A7

5 6 7 7 7 7 9 9 7 7 9 9 7 5 7 5 6 5 7 5 7 5

E7

let ring -----| let ring --| let ring ---| let ring ---|

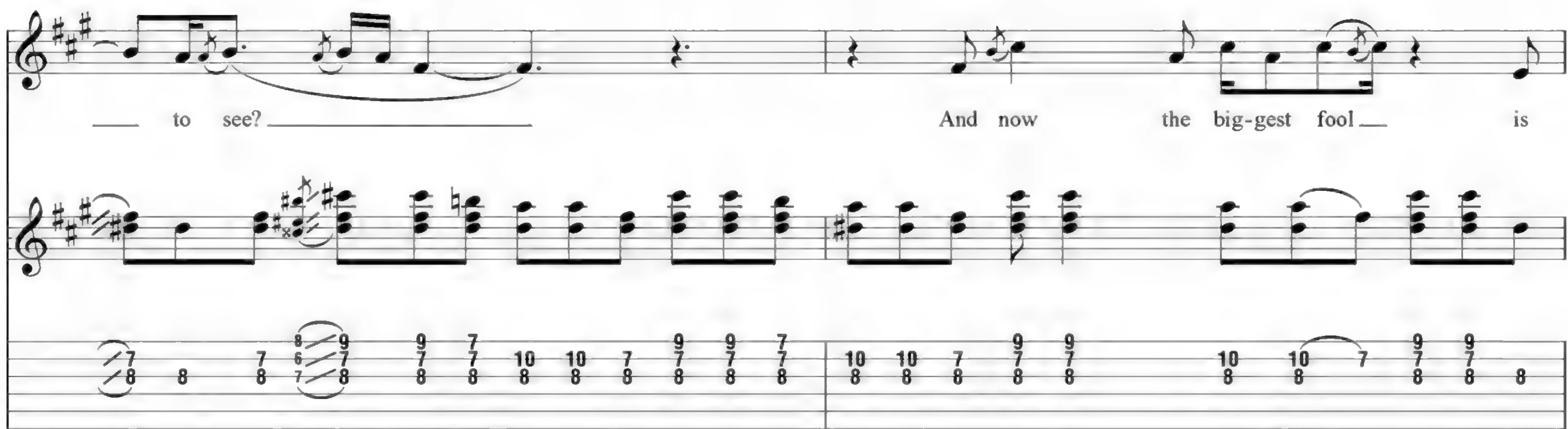
7 7 0 0 5 5 7 7/9 7 7/9 7 7/9 7 7/9 7 7/12 9 12 9/10 7 10 10 7 10

let ring -----| let ring ---| let ring ---|

1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 8 7 8 7 8 7 8 7 8 8 21 17 14 19 19 19 0

B7

_____ to see? _____ And now the big-gest fool _____ is



E7 F7 E7 N.C.

me. _____ 4. Oh, _____ oh, _____ what a fool I was, dar - lin', _____ yes, _____



Verse A7

and, oh, you were a fool to let, _____



E7

let _____ me go, _____ why _____ did you let _____ me go? _____ It's so lone - some here _____



N.C.

_____ with - out _____ you, _____ oh, how I _____ miss you

7 0

A7 D7 A7 N.C.

so. _____ Oh, oh, now, _____

P.M.

5/6 6/7 6/7 6/7 7/9 9/11 9/11 11/12 11/12 11/12 9/11 7/9 6/7 0

Outro

Gtr. 1: w/ Rhy. Fig. 1 (4 times)

A7 D7 A7 N.C.

yes. _____ Don't do it, don't do it, don't do it, oh, _____

5/6 6/7 6/7 6/7 7/9 9/11 9/11 11/12 11/12 11/12 9/11 7/9 6/7 0

A7 D7 A7 N.C.

_____ Lord, no. _____ I miss you, _____ oh, _____

5/6 6/7 6/7 6/7 7/9 9/11 9/11 11/12 11/12 11/12 9/11 7/9 6/7 0

A7 D7 A7 N.C.

_____ yeah. _____ Come back, _____ oh, _____ come back _____

5/6 6/7 6/7 6/7 7/9 9/11 9/11 11/12 11/12 11/12 9/11 7/9 6/7 0

A7 D7 A7 N.C.

_____ to me, yes. _____ Oh, how _____ I

5/6 6/7 6/7 6/7 7/9 9/11 9/11 11/12 11/12 11/12 9/11 7/9 6/7 0

Free time

A tempo

D7

N.C.

miss you, _____ oh, I miss you _____ so, _____

Gtr. 1

The first system of the musical score. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It begins with a 'Free time' section and transitions to 'A tempo' at the 12-measure mark. The guitar part (Gtr. 1) is in the same key and time, featuring a rhythmic pattern of eighth notes and a 'N.C.' (No Chord) section. The lyrics are: 'miss you, _____ oh, I miss you _____ so, _____'.

Gtr. 1: w/ Rhy. Fig. 1 (till fade)

A7

D7

A7 N.C.

oh, _____ Lord - y, Lord - y, Lord - y, _____

The second system of the musical score. The vocal line continues with the lyrics: 'oh, _____ Lord - y, Lord - y, Lord - y, _____'. The guitar part includes a 'Gtr. 1: w/ Rhy. Fig. 1 (till fade)' instruction and a 'N.C.' section.

A7

D7

A7 N.C.

oh, _____ oh, oh, oh, oh, _____

The third system of the musical score. The vocal line continues with the lyrics: 'oh, _____ oh, oh, oh, oh, _____'. The guitar part includes a 'N.C.' section.

Begin fade

A7

D7

A7 N.C.

oh, _____ oh, _____ oh, no. _____ Don't do it, oh, _____ come on, _____

The fourth system of the musical score. The vocal line continues with the lyrics: 'oh, _____ oh, _____ oh, no. _____ Don't do it, oh, _____ come on, _____'. The guitar part includes a 'N.C.' section.

A7

D7

A7 N.C.

_____ ba - by, _____ come back to me, _____ oh, _____ how I _____ miss you _____ so, _____

The fifth system of the musical score. The vocal line continues with the lyrics: '_____ ba - by, _____ come back to me, _____ oh, _____ how I _____ miss you _____ so, _____'. The guitar part includes a 'N.C.' section.

A7

D7

A7 N.C.

how I miss you, oh, _____ oh, oh, _____ oh, _____ oo, _____

The sixth system of the musical score. The vocal line continues with the lyrics: 'how I miss you, oh, _____ oh, oh, _____ oh, _____ oo, _____'. The guitar part includes a 'N.C.' section.

Fade out

A7

D7

A7 N.C.

A7

D7

_____ now, _____ oh, I miss you, _____ hey, _____ yeah. _____

The seventh system of the musical score. The vocal line continues with the lyrics: '_____ now, _____ oh, I miss you, _____ hey, _____ yeah. _____'. The guitar part includes a 'N.C.' section and a 'Fade out' instruction.

Laudromat

Intro

Very fast ♩ = 190 (♩ = ♩ ♩)

N.C.

***A7**

Gtr. 1 (slight dist.)

[illegible]

*Chord symbols reflect implied harmony.

The musical score consists of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line with various note values, rests, and articulations such as slurs, ties, and triplets. The bottom staff is in bass clef and provides harmonic support through chords and fingering instructions. Chords are indicated by numbers 0-7 above or below notes. Fingering is shown with numbers 1-5 and curved arrows indicating finger movement. A wavy line indicates a tremolo effect over certain chords.

Verse
Am

1. What do you think of that?

I'm sleep - in' down at the laun - dro - mat.

If you should pass, be sure to drop right by. ____

Well, I

Asus2 D G5

don't have no clothes ____ to clean, ____ to put in - side ____ the ma -

let ring -----

Asus2 D

chine. ____ But it's the cra - zi - est place I have ev - er been.

let ring ----- let ring ----- let ring -----

A7

1/4 1/4

Chorus D9

Come 'round ____ and meet ____ my ____

A

friends. _____ They'll be there with me _____

8va ----- *loco*

Harm. -----

E

right through to the end. _____

let ring -----

E7sus4

Right through to the end. _____ Right through to the end.

let ring -----

P.M. -----

E7

Oh. _____

let ring -----

let ring -----

Interlude

A7

1/4

1/4

1/2

1/4

1/2

1/4

1/4

Guitar Solo

A7

12

Harm.

12

First system of musical notation. The treble clef staff contains a melody in A major (three sharps). The guitar fretboard diagram below it shows the following fret numbers: 12, (12), 11, 11, 12, 11, 14, 12, 11, 14, 11, 12. The diagram is divided into three measures. The first measure contains the first 11 fret numbers. The second measure contains 14, 11, 12, 12, and 0. The third measure contains 11, 11, 11, and 11.

Second system of musical notation. The treble clef staff contains a melody in A major. The guitar fretboard diagram below it shows the following fret numbers: 12, 14, 16, 17, 16, 11, 11, 11, 11, 11, 11, 12, 12, 12, 14, 14, 12, 12, 14, 12. The diagram is divided into three measures. The first measure contains the first 5 fret numbers. The second measure contains the next 10 fret numbers. The third measure contains the final 5 fret numbers.

Third system of musical notation. The treble clef staff contains a melody in A major. The guitar fretboard diagram below it shows the following fret numbers: 15, 15, 14, 15, (15), 13, 15, 13, 12, 14, 12, 11, 14, 11, 12, 12. The diagram is divided into three measures. The first measure contains the first 5 fret numbers. The second measure contains the next 10 fret numbers. The third measure contains the final 5 fret numbers.

Fourth system of musical notation. The treble clef staff contains a melody in A major. The guitar fretboard diagram below it shows the following fret numbers: (12), 12, (12), 11, 12, 11, 12, 11, 14, 11, 12, 14, 11, 12, 11, 12, 11, 12, 12, 0. The diagram is divided into three measures. The first measure contains the first 9 fret numbers. The second measure contains the next 9 fret numbers. The third measure contains the final 9 fret numbers.

Fifth system of musical notation. The treble clef staff contains a melody in A major. The guitar fretboard diagram below it shows the following fret numbers: (12), 12, (12), 11, 12, 11, 12, 12, 12, (12), 11, 12, 11, 12, 12, 12, (12), 11, 12, 11, 12, 12, 12. The diagram is divided into three measures. The first measure contains the first 9 fret numbers. The second measure contains the next 9 fret numbers. The third measure contains the final 9 fret numbers.

Sixth system of musical notation. The treble clef staff contains a melody in A major. The guitar fretboard diagram below it shows the following fret numbers: (12), 12, (12), 11, 12, 11, 12, 12, 12, 12, 12, 12, 12, 12, 12, 12, 12, 12, 12, 12, 12. The diagram is divided into three measures. The first measure contains the first 9 fret numbers. The second measure contains the next 9 fret numbers. The third measure contains the final 9 fret numbers.

D7

(12) (12) X X 14/16 15 X 0 X X 13

A7 **D7**

0 12 13 14 X X 0 X X 12 12 13 14 X 12 13 15 15 (15) 13 14 15 13 14 13 12 14

E7

14 12 11 14 11 12 12 12 (12) 11 14 X X X X 0 12

Harm.

(12) 12 (12) 11 14 14 12 12 12 (12) 12

(12) 12 12 12

Interlude
A7

5 7 7 5 7 5 7 5 7 5 7 0 0 7 5 7

First system of guitar notation. The treble clef staff contains a melody in A major with eighth and quarter notes, including triplets. The bass clef staff contains a bass line with chords and single notes, including a 1/4 note pickup and a 3/4 note triplet.

Second system of guitar notation. The treble clef staff continues the melody with a 1/2 note pickup and a 3/4 note triplet. The bass clef staff continues the bass line with chords and single notes, including a 1/4 note pickup and a 3/4 note triplet.

Third system of guitar notation. The treble clef staff continues the melody with a 1/4 note pickup and a 3/4 note triplet. The bass clef staff continues the bass line with chords and single notes, including a 1/2 note pickup and a 3/4 note triplet.

Verse

Asus2

D

G5

Fourth system of guitar notation. The treble clef staff contains the lyrics "2. Say, "I told ___ you so." But, ba - by, bad times". The bass clef staff contains a bass line with chords and single notes, including a 1/2 note pickup and a 3/4 note triplet.

Asus2

D

Fifth system of guitar notation. The treble clef staff contains the lyrics "come and go. If you don't know ___ that by now, well, then you'll nev - er know. _". The bass clef staff contains a bass line with chords and single notes, including a 1/2 note pickup and a 3/4 note triplet.

A

What do you think of that?

Asus2 D G5

I'm on the street like an old

A Asus2 D

stray cat. If you should look for me, you'll know ex - act - ly where to

A

go. Oh, come

D9

Well, they'll be there with me,

let ring

let ring

The image shows a musical score for the song "The End of the World" by The Police. It consists of two staves. The top staff is a vocal line in treble clef, with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are: "will be to the end. ___ With me to the". The bottom staff is a guitar line, also in treble clef, with the same key signature and time signature. It features a repeating rhythmic pattern of eighth notes and chords. The guitar line is divided into four measures, each corresponding to a measure of the vocal line. The first measure of the guitar line has a "2" above the first two notes, and the second measure has a "1" above the first note. The third and fourth measures have a "1" above the first note. The guitar line ends with a double bar line.

E7sus4

The image shows a musical score for an E7sus4 chord exercise. It consists of two staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). It begins with a whole note chord, followed by a measure with a whole rest, and then three measures with whole rests. The bottom staff is a bass clef with the same key signature. It begins with a whole note chord, followed by a measure with a whole rest, and then three measures with whole rests. The text "end. _" is written below the first measure of the top staff.

end. _

Interlude

A7

Hey! _____

4 0 4 0 4 0 0 0 0 5 7

Harm. ---

Pitch: D G
A D

P.H.

Pitch: F

7 7 7 5 5 5 7 5 7 5 5 7 7 5 7 0 0 0 0 7 0 5 7 5 5 7 7 0 7 0 5 7 7 5 7

Harm.

7 7 7 5 5 5 7 5 7 5 5 7 7 5 7 0 0 0 0 7 0 5 7 5 5 7 7 0 7 0 5 7 7 5 7

Verse

Am D G5

3. What do you think of that? I'm sleep - in' down at the laun - dro - mat.

Asus2 D A

If you should pass — by, drop right in.

let ring -----

Am

Well, I don't — have no clothes — to

D **G5** **Asus2**

clean, _____ to put in - side _____ the ma - chine. _____

let ring *let ring*

D **A**

But it's the cra - zi - est place I have ev - er been.

let ring *let ring*

Well, come 'round _____

Chorus
D9 **A7** **A7#9**

_____ and meet _____ my friends. _____

D9

They'll be there with me, ___

E7

right through to the end. ___ Right ___ through to the end.

Right ___ through to the end.

*Strum open 4th & 5th strings while executing pull-off.

Interlude
A7

Right through to the end.

First system of musical notation. The treble clef staff shows a melody in A major with a triplet of eighth notes and a wavy line indicating vibrato. The bass staff shows a bass line with a 1/2 fret shift on the 5th fret and a 7/7 chord.

Second system of musical notation. The treble clef staff continues the melody with a triplet and a wavy line. The bass staff shows a 1/2 fret shift on the 5th fret and a 7/7 chord.

Third system of musical notation. The treble clef staff shows a melody with a triplet and a wavy line. The bass staff shows a 14/14 chord and a 12/12 chord.

Fourth system of musical notation. The treble clef staff shows a melody with a triplet and a wavy line. The bass staff shows a 15/15 chord and a 13/14 chord.

*Notes on 2nd string sound due to exaggerated vibrato on 3rd string.

Fifth system of musical notation. The treble clef staff shows a melody with a triplet and a wavy line. The bass staff shows a 2/2 chord and a 0/0 chord.

Sixth system of musical notation. The treble clef staff shows a melody with a triplet and a wavy line. The bass staff shows a 2/2 chord and a 0/0 chord.

let ring ----|

let ring -----|

let ring -----|

8va *loco*

Harm.

Pitch: B

Free time

N.C.

from Albert King - *The Very Best of Albert King*

Laundromat Blues

Words and Music by Sandy Jones, Jr.

DGDGBE tuning, down 1 1/2 steps:
(low to high) B-E-B-E-G#-C#

Verse

Slow ♩. = 69

*Bb7
**(Db7)

Eb7
(Gb7)

1. You been meet - in' your man, babe, down at the lo - cal laun - dro - mat. _

Gtr. 1 (dist.)

mf w/ thumb

T
A
B

6 8 6 9 10 7 9 9

* Chord symbols reflect overall harmony.

** Symbols in parentheses represent chord names respective to detuned guitar. Symbols above reflect actual sounding chords.

Bb7
(Db7)

I say you

12 9 12 9 7 9 7 5 9 12 9 12 9 9 7

Eb7
(Gb7)

been meet-in' your man, babe, down at the lo - cal laun - dro - mat. _

7 7 5 6 9

Bb7
(Db7)

7 9 9 7 9 9 9 7 5 6 5 (5) 5 9 6 10 9 9 11 9 9 7 9 7 9 9

F7 (Ab7) Eb7 (Gb7)

I done got ___ wise, ___ and dad-dy ain't go - in' for that. ___

The first system of musical notation consists of three staves. The top staff is a vocal line in G-flat major (two flats) with lyrics "I done got ___ wise, ___ and dad-dy ain't go - in' for that. ___". The middle staff is a piano accompaniment line, starting with a whole note chord F7 (Ab7) and moving to Eb7 (Gb7). The bottom staff is a guitar line, starting with a whole note chord F7 (Ab7) and moving to Eb7 (Gb7). The guitar line includes fret numbers 11, 9, 12, 9, and a bend from 12 to 12 1/2.

Bb7 (Db7) F7 (Ab7)

The second system of musical notation consists of three staves. The top staff is a vocal line in G-flat major (two flats) with lyrics "I done got ___ wise, ___ and dad-dy ain't go - in' for that. ___". The middle staff is a piano accompaniment line, starting with a whole note chord Bb7 (Db7) and moving to F7 (Ab7). The bottom staff is a guitar line, starting with a whole note chord Bb7 (Db7) and moving to F7 (Ab7). The guitar line includes fret numbers 7, 9, 9, 7, 9, 7, 9, 7, 7, 5, 7, 5, 6, 5, 7, 9, 9, 9, 9, 9, 9, 7, 9.

Verse Bb7 (Db7) Eb7 (Gb7)

2. Ear - ly ev -'ry morn - in' ___ you grab your old blouse ___ or two. ___

The third system of musical notation consists of three staves. The top staff is a vocal line in G-flat major (two flats) with lyrics "2. Ear - ly ev -'ry morn - in' ___ you grab your old blouse ___ or two. ___". The middle staff is a piano accompaniment line, starting with a whole note chord Bb7 (Db7) and moving to Eb7 (Gb7). The bottom staff is a guitar line, starting with a whole note chord Bb7 (Db7) and moving to Eb7 (Gb7). The guitar line includes fret numbers 7, 12, 9, 12, and a bend from 12 to 12 1/2.

Bb7 (Db7)

Yeah, you get

The fourth system of musical notation consists of three staves. The top staff is a vocal line in G-flat major (two flats) with lyrics "Yeah, you get". The middle staff is a piano accompaniment line, starting with a whole note chord Bb7 (Db7) and moving to Eb7 (Gb7). The bottom staff is a guitar line, starting with a whole note chord Bb7 (Db7) and moving to Eb7 (Gb7). The guitar line includes fret numbers 12, 12, 12, 12, 9, 12, 12, 9, 9, 12, 12, 9, 7, and a bend from 12 to 12 1/2.

E \flat 7 (G \flat 7)

up ear-ly ev-'ry morn - in' — and you grab your old blouse — or two. —

B \flat 7 (D \flat 7)

— Oh, you

F7 (A \flat 7) **E \flat 7 (G \flat 7)**

know you rush down — to the laun - dry — while your man is wait-in' on

B \flat 7 (D \flat 7) **F7 (A \flat 7)**

you. — 3. You

Verse

Bb7
(Db7)

Eb7
(Gb7)

bet - ter hear my warn - in', I'm get - tin' mad - der ev - 'ry day. —

7 7 5 6 9 9 9

Bb7
(Db7)

Yeah, you

1 2 12 (12) 9 12 9 12 12 9 12

Eb7
(Gb7)

bet - ter hear my warn - in', — I'm get - tin' mad - der ev - 'ry day. —

9/11 9 11 12 9 12

Bb7
(Db7)

I don't want you to

7 9 9 7 9 7 9 9 7 7 5 6 6 7 9 9 12 9 12 9 9 12 9 9

F7 (Ab7) Eb7 (Gb7)

get so clean, ba - by, you _ just might wash _ your life _ a -

7 9 12 9 12

Bb7 (Db7) F7 (Ab7)

way. ____ Ya hear?

7 9 9 7 9 7 7 5 7 5 6 5 7 9 9 7 9 9

Guitar Solo Bb7 (Db7) Eb7 (Gb7)

Ah. ____ Oh, ____ yeah.

12 12 12 12 9 12 12 12 12 9 12 12

Bb7 (Db7)

grad. release

12 12 12 12 9 9 9 12 12 12 12 12 12 12 12 12 12 12 12

E \flat 7 (G \flat 7)

Well, all right. _

B \flat 7 (D \flat 7)

Ah! _

F7 (A \flat 7) E \flat 7 (G \flat 7)

grad. bend

* Played behind the beat.

B \flat 7 (D \flat 7) F7 (A \flat 7)

4. I know you

Verse

Bb7
(Db7)

Eb7
(Gb7)

don't know it, ba - by, but things look bad_ for you._

Fingerings: 7 7 5 6 9 9 1/4 9

Bb7
(Db7)

Fingerings: 9 9 7 5 6 12 9 9 7 9 9 11 11

F7
(Ab7)

Eb7
(Gb7)

The laun - dry's gon - na trap_ you, dar - lin', and one more, one more dress will do._

Fingerings: 11 9 9

Bb7
(Db7)

F7
(Ab7)

Bb7
(Db7)

Fingerings: 7 9 7 9 9 7 5 6 6 5 4 4

C7

C9

Gtr. 1

The image shows a musical score for two instruments. The top staff is labeled 'Gtr. 1' and features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains two measures of music. The first measure has a single eighth note on the first line (F#4). The second measure has a single eighth note on the first line (F#4). The bottom staff is unlabeled and contains two measures of music. The first measure has a single eighth note on the first line (F#4). The second measure has a single eighth note on the first line (F#4).

G9

F#9

G9

Ab9

Bb9

Ab9

G9

A9 G9

Eb7

Gtr. 2

Gtr. 1

Gtr. 2 tacet

D9

C9

Gr. 1

The image shows a musical score for guitar, labeled "Gr. 1". It consists of two systems. The first system is written on a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains a single measure with a whole note chord. The second system is written on a bass clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. It also contains a single measure with a whole note chord.

G9 C9 G9 Ab9

yeah.

Gtr. 2

Gtr. 1

Detailed description: This section contains the first system of the musical score. It features three staves. The top staff is for Gtr. 2, showing a melodic line with triplets and bends. The middle staff is for Gtr. 1, showing a rhythmic pattern with chords and bends. The bottom staff shows the fretboard positions for both guitars.

Verse

Gtr. 2 tacet

G9 C9

2. I nev - er been so lone - some and I nev - er felt so blue. _____

Gtr. 1

Detailed description: This section contains the Verse of the song. Gtr. 2 is marked as tacet. Gtr. 1 has a melodic line with chords and bends. The bottom staff shows the fretboard positions for Gtr. 1.

G9 F#9 G9 Ab9 Bb9 Ab9 G9 F#9 G9 A9 F#9 Db7

Gtr. 2

Gtr. 1

Detailed description: This section contains the final system of the musical score. It features three staves. The top staff is for Gtr. 2, showing a melodic line with triplets and bends. The middle staff is for Gtr. 1, showing a rhythmic pattern with chords and bends. The bottom staff shows the fretboard positions for both guitars.

C9

I nev - er been so lone - some and I nev - er felt so blue. ____

G9 *A \flat G E \flat 9

*Chord symbols implied by bass (next 3 beats).

D9

C9

Well, it's been a long time, — ba - by, — since I got a let - ter from you. —

G9

C9

G9

[illegible]

Guitar Solo

Gtr. 1 tacet

*G

C

Gr. 2 *8va*

The musical score for guitar 2 is written in treble clef with a key signature of one sharp (F#). The melody consists of several phrases, some marked with a wavy line indicating a vibrato or tremolo effect. The fretboard diagram below the staff shows the corresponding fret numbers for each note. The first measure of the diagram shows frets 18, 18, and 15, with an arrow labeled '1' pointing to the first 18. The second measure shows frets 18, 15, and 17, with an arrow labeled '1/2' pointing to the 17. The third measure shows frets 17, 15, 17, and 15, with a wavy line above the notes. The fourth measure shows frets 17, 15, and 15, with a wavy line above the notes. The fifth measure shows frets 15, 18, 15, 18, 15, and 18, with an arrow labeled '1' pointing to the first 18. The sixth measure shows frets 18, 15, 15, and 17, with an arrow labeled '1' pointing to the first 18. The seventh measure shows frets 15, 18, 15, 17, 17, and 15, with an arrow labeled '1' pointing to the first 15. The eighth measure shows frets 17, 17, and 15, with an arrow labeled '1' pointing to the first 17.

*Chord symbols implied by bass (next 12 meas.).

Gtr. 2 tacet

C9

* G9/C

Hel - lo, long ____ dis - tance; _ put my ba - by on _____ the line. _____

Gtr. 1

mf

*Bass plays C.

Gtr. 1

mf

G9

F#9 G9 Ab9

Bb9 Ab9

G9

A9 G9

Eb9

The musical score for "Yeah" by The Notorious B.I.G. is presented in a three-staff format. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a melodic phrase: a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5, followed by a quarter rest and a half note G4. The lyrics "yeah." are written below this phrase. The middle staff is a piano accompaniment in treble clef, featuring a complex rhythmic pattern with triplets and sixteenth notes. The bottom staff is a piano accompaniment in bass clef, also featuring a complex rhythmic pattern with triplets and sixteenth notes. The score is divided into two measures by a double bar line.

D9

C7

The musical score is for the song "I've Got to Talk to My Girl" by The Beatles. It is written for voice and guitar. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains the vocal melody and the lyrics: "I've got to talk to my girl" and "and tell her what's on my mind, ____". The second system contains the guitar accompaniment, which is a simple chord progression. The lyrics are written below the vocal line, and the guitar part is written on a six-string guitar staff.

Free time

G9

A#o

G

A9

Ab

G9

A musical score for guitar solo. The top staff shows a vocal melody starting with "yeah." followed by a melodic phrase. The middle staff shows a complex guitar solo with various techniques like bends, vibrato, and double stops. The bottom staff shows fret numbers for the left hand, corresponding to the notes in the solo. The key signature has one sharp (F#).

from Robben Ford - *Talk to Your Daughter*

Mama Talk To Your Daughter

Words and Music by J.B. Lenoir and Alex Atkins

Intro

Moderate Blues-Rock ♩ = 134 (♩ = $\overline{\text{♩}^3\text{♩}}$)

*Gtr. 1

G5 G6 G5 G6 G5 G6 G5 G6 G5 G6 G5 G6

Rhy. Fig. 1

mf P.M.-----

T
A
B

5 5 7 7 5 5 7 7 5 5 7 7 5 5 7 7 5 5 7 7 5 5 7 7

*Fender Rhodes arr. for gtr.

G5 G6 G5 G6 G5 G6 G5 G6 G5 G6 G5 G6 G5 G6 G5 G6

End Rhy. Fig. 1

**Gtr. 2

mf P.M.-----

3 3 3 3 5 3 3 3 3 3

**6-str. bass arr. for gtr.

G5 G6 G5 G6 G5 G6 G5 G6 G5 G6 G5 G6

full

6 3 3 3 3

G5 G6 G5 G6 G5 G6 G5 G6 G5 G6 G5 G6

(3) 6 6 5 3

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G5 G6 G5 G6 G5 G6 G5 G6 G5 G6 G5 G6

Verse

Gtr. 1: w/Rhy. Fig. 1, 2 1/4 times

G5 G6 G5 G6 G5 G6 G5 G6 G5 G6 G5 G6

1. Ma - ma, pa - pa, please talk to your daugh - ter for me._____

G5 G6 G5 G6 G5 G6 G5 G6 G5 G6 G5 G6

Ma - ma, pa - pa, please talk to your daugh - ter for me._____

G5 G6 G5 G6 G5 G6 G5 G6 Gtr. 2 tacet G5 G6 G5 G6

She done made me love her and I

G5 G6 G5 G6 G5 G6 G5 G6 Gtr. 1 tacet *G13

ain't gon - na leave her be.

Gtr. 3 (dist.)

f

2 3 4 5

*Chord symbols reflect overall tonality.

Interlude G13

3 3 6 1/2 5 (5) 3 5 3 5 3 5 3 3 6 5 1/2 5 3 5

Verse G13

2. Yeah, ba - by, please don't dog me a - round.

3 4 3 4 3 6 5 3 5 3 3 5

C13

Yeah, ba - by, please-

grad. bend full

15 17 18 15 17 17 17 15 17 16 15 18 15 18

G13

— don't dog me a - round. ————— If you don't

let ring ----- 1

full 17 18 17 15 17 15 12 14 12 15 15

3 3 3

D13 C13 G13

quit your fool - in', put you six feet in the ground. —

P.M.

full 1/2 3 3 3 3 3 3 3

5 3 3 6 3 5 5 3 5 3 3

12 0 14 12 14 12

Chorus G13

You should talk to your daugh - ter. You should talk

full 15 10

5 3 5 5 5

C13

to your daugh - ter. ————— You should talk to your daugh - ter. —————

15 17 12

G13

D13 C13 G13

C13

G13

D13

let ring -----
full

12 18 18 18 18 18 17 18 18 18 18 18 18 17 18 18

C13

G13

let ring -----
full

18 18 18 17 18 18 18 18 18 17 18 18 17 18 18 18 17 18 18

C13

8va -----

let ring -----
full

grad. bend

1/2

17 18 18 17 (17) 15 9 0 15 18 10 18

rake -----
full

8va 7

loco

G13

8va -----

full

1/2

(10) 15 18 15 17 17 15 17 (17) 4 14 16 15 15 15

8va -----

C13

1/2

(15) 17 15 17 17 15 17 15 17 15 4 20

A13 A7b13 D7

Interlude

Gtr. 1: w/Rhy. Fig. 1, 2 times

G5 G6 G5 G6

Gtr. 3 tacet

G5 G6 G5 G6 G5 G6 G5 G6

*w/pick & finger

Chorus

Gtr. 1: w/Rhy. Fig. 1

G5 G6 G5 G6 G5 G6 G5 G6

You should talk to your daugh - ter.

G5 G6 G5 G6 G5 G6 G5 G6 G5 G6 G5 G6

You should talk to your daugh - ter. You should talk

C5 C6 C5 C6 C5 C6 C5 C6 G5 G6 G5 G6

to your daugh - ter. You should talk to your daugh - ter.

Gtr. 2

6/8 8 8 6 7 5

Gtr. 1

P.M.

5 5 7 7 5 5 7 7 5 5 7 7 5 5 7 7 5 5 7 7

G5 G6 G5 G6 D5 D6 D5 D6

She done made me love her and I

full full

6 6 5 3 6 (6) (6)

P.M.

5 5 7 7 5 5 7 7 7 7 9 9 7 7 9 9

Gtrs. 1 & 2 tacet

C5 C6 C5 C6 G5 G6 G5 G6 G5 G13

ain't gon - na leave her be. ——— You should talk

Gtr. 3

full full full full full

2 3 4 5

P.M.

5 5 7 7 5 5 7 7 5 5 7 7

to your daugh - ter. You should talk to your daugh - ter.

full

15 18 (15) (18)

3

C13 G13

You should talk to your daugh - ter. You should talk

1/2 3

5 (5) 3 5 3 5

full

15 17 15 17 17

D13

to your daugh - ter. She done made — me love her and I

C13 G13

ain't gon - na leave her be. — You should talk

to your daugh - ter. — You should talk to your daugh - ter.

8va

C13 G13

You should talk to your daugh - ter. You should talk

8va loco

D13

to your daugh - ter. She done made — me love her and I

8va

loco

17 15 17 15 17

3 5 6 5 5

(17)

C13

G13

ain't- gon-na leave her be. —

3

full

17 15 15 17 17 17 17

17 15 13 15 13 14 13 14 17 17 17

3

full

Free Time

1/2

(17)

17 17 15 17 15 17

15 16 15 17 14 17 17 19 17

1/2

15 15

(15) (15)

C F C F C F

I said, hey, hey, ba - by, now, ha, ha, won't you call me up on the

mf

8 10 8 10 8 8 10 8 9 10 11 X X X X X X X 11 9 X X

C F C F G Gb

phone? — Please call me and tell me,

ff

Rhy. Fig. 2

Rhy. Fig. 2A

12 11 13 13 13 13 8 11 8 10 8 10 10 8 10 8 8 10 8 8 10 9 10 10 10 11 11 10 10 9 9 10 10

F C F C F

End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 1

End Rhy. Fig. 2A

tell me I can come back home. — 2. I said,

8 11 8 8 10 8 10 8 10 8 10 8 10 8 10 10

Verse

Gtr. 1: w/ Rhy. Fig. 1 (4 times)

C F C F C F

hey, hey, ma - ma, now, ha, ha, I prom - ise that I'll be good. —

11 11 13 13 13 13 8 11 8 10

C F C F C F

She said, "No, no, ba - by, now, ha, ha, boy, _ I'm tired _ of you do-in' me

8 10 8 X 8 8 10 8 11 9 X 11 9 X 11 9 11 9 11 9 11 9 X 11 9 11 9 X X X

C F C F

wrong." _ She said,

11 9 11 13 13 13 13 8 11 8 10 8 10 10 8 10 8 8 10 8 8

Gtr. 1: w/ Rhy. Fig. 2

G Gb F N.C.

"No, no, _____ ba - by. _____ Boy, you can't come back

11 10 9 10 11 10 9 10 X 11 11 10 9 10 11 10 9 10 10 8 8

Gtr. 1: w/ Rhy. Fig. 1

C F C F

home." _ 4. She said,

11 9 8 11 11 8 10 8 10 8 10 8 8 8 10 8 10 8 10 8 10 8 10 10

Verse

2nd time. Gtr. 2: w/ Fill 1
C7

Gtr. 2 tacet
N.C.(C7)

(4, 5.) "No, no, ba - by, now, ha, ha, no, no, ba - by. Uh!"

mp

8 11 5 6

"No, no, ba - by, now, ha, ha, no, no, ba - by." *Play 3 times*

{ She said,
She said,
"No no,

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A
G7

G \flat 7 F7 N.C.

no, no, no, no, no, boy, you don't mean me no

To Coda

Guitar Solo
C7

good." No! —

Gtr. 2

11 8 10 8 10 8 10 10 8 8 10 8 8 X X 11 13 15 11 13 13 11 13 13 15 11 13 13 13

Gtr. 1

5 5 7 0 6 7 6 7 6 7 6 7 6 7 X 5 5 7 5 5 7 0 6 7 6 7 6 7 6 7 X 6 7 5 5 7 5 7

Fill 1
Gtr. 2

10 9 11 9

Gtr. 1 tacet
N.C.

Gtr. 2

grad. bend 1/4

grad. bend

1/4

Gtr. 1: w/ Rhy. Fig. 2

G Gb F

1/4

Gtr. 1: w/ Rhy. Fig. 1

C F C F

D.S. al Coda

5. She said,

Coda
Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (4 times)

C F C F C F

Gtr. 2

C F C F C F

C F C F Gtr. 1: w/ Rhy. Fig. 2 G Gb

F N.C. C F C F Gtr. 1: w/ Rhy. Fig. 1

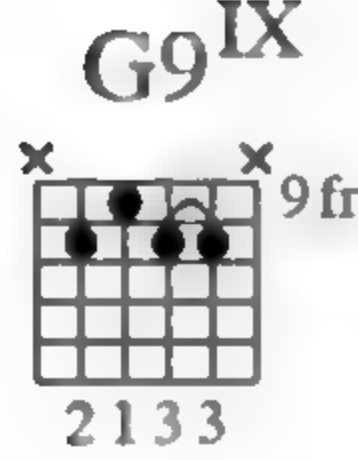
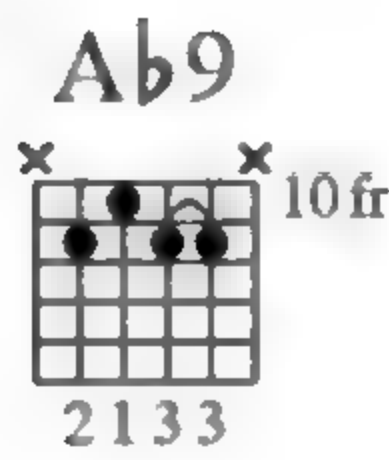
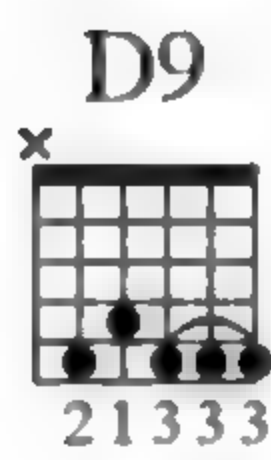
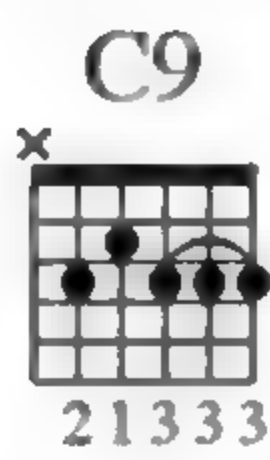
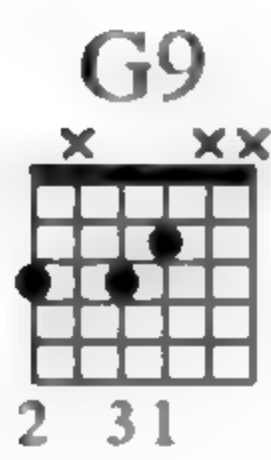
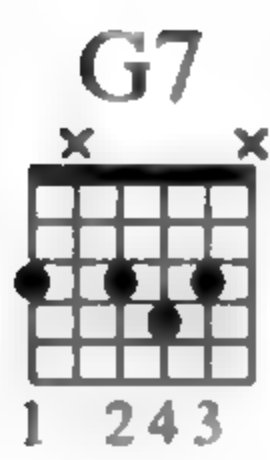
Outro
Gtr. 1: w/ Rhy. Fig. 1
C F C F *Play 4 times and fade*

"No, no, ba - by, now, ha. No, no, ba - by." She said,

from Eric Clapton - *From the Cradle*

Reconsider Baby

Words and Music by Lowell Fulson



Intro
Moderately ♩. = 92
N.C.(G7)

Gtr. 2(clean)

G
⑥
3fr
p

G7

Gtr. 1(dist. elec.)

Staff 1 (Treble Clef): *f* 12/8. Notes: G4 (acc), A4, Bb4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. Includes slurs and accents.

Staff 2 (TAB):
T: 5 *full* 3 3 6 ^{1/4} 3 6 ^{1/2} 3 3 *full* (5) 3 5
A: 3 / 4 5 5 3 2
B: 3 / 5 3

G9
Rhy. Fig. 1
mp

C9

G9

Staff 1 (Treble Clef): 12/8. Notes: G4 (wavy), A4, Bb4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. Includes slurs and accents.

Staff 2 (TAB):
T: 5 / 6 5 3 5 3 *full* (5) 3 5
A: 3 / 5 3
B: (3) 3 / 5 3

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C9

full 1/4 1/2 full 1/2 1/2 1/2

G9 D9

4 full 1/2 full 1/4 1/4 1/2

C9 G9 End Rhy. Fig. 1

1. So ____

1/4 1/4 1/4 1/4 1/2

Verse
Gtr. 2: w/ Rhy. Fig. 1

G9 C9 G9

long, oh, how I hate to see you go.

full full

C9

So _____ long, _____ oh, how I hate to see you _ go _

G9 D9

_____ and _ the way that I _ will miss you.

C9 G9

I _ guess_ you would nev-er know. _ 2. We've been to-geth -

Verse
Gtr. 2: w/ Rhy. Fig. 1

G9 C9 G9

- er so _ long _ to have to sep-a-rate this way. _____

C9

We've been to-gether so long to have to sep-a-rate this way.

G9 D9

I'm gon-na let you go head on now ba-by

C9 G9

pray that you come back home some-day.

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 1, 2 times

G9 C9 G9

C9

[illegible]

3. You _ said you

Verse

Gtr. 2: w/ Rhy. Fig. 1, 1st 9 meas. only.

G9 C9 G9

once _ had _ loved me but, now I guess _ you've changed your _ mind. _

6\5 3 5 5 3 3 3 6\5 3

full 3

C9

You _ said you once _ had _ loved me but, now I guess _ you've changed _ your _

1/4 (3) 5 3 2 full 5 3 3

G9 D9

mind. _ Why don't you re - con - sid - er ba - by?

full 1/2 1/2 5 3 3 6 3 6 3 3 5 3/4 5 5 3 2 full 1/4 5 (5) 3 5

Gtr. 2 C9 Ab9 G9^{IX}

Give _ your _ self just a lit-tle more _ time. _

1/4 3 full 5 5 3 5 5 5 (3 4) 3 11 10 10 11 10 10 10 11 9 9 11 10 10

from Robert Cray - *Strong Persuader*

Right Next Door

By Dennis Walker

Intro
Moderately slow ♩ = 92
Cm11

1. I can

Gtrs. 1 & 2 (clean) Rhy. Fig. 1 End Rhy. Fig. 1

mf

TAB

1					
4					
3					
1					
3					

Verse
*Cm Eb

hear the cou - ple fight - in' _ right _ next door; _ their an - gry

Gtr. 1

Gtr. 2

TAB

7 / 8					
7 / 8					
7 / 8					
9 / 10					

F

E \flat

B \flat

Cm

Musical staff with lyrics: words sound clear through these thin walls. A - round

words

sound

clear

through these

thin

walls.

A - round

Musical staff with chords and fingerings

Musical staff with chords and fingerings

Musical staff with chords and fingerings

Musical staff with chords and fingerings

E \flat

Musical staff with lyrics: mid - night I heard him shout, "Un - faith - ful wom - an," and I

mid - night

I heard him

shout,

"Un - faith - ful wom - an,"

and I

Musical staff with chords and fingerings

Musical staff with chords and fingerings

Musical staff with chords and fingerings

Musical staff with chords and fingerings

Ab Bb^{sus4} Bb Cm Ab

right next door and I'm such a strong per - suad - er. _____ Well, she was

Rhy. Fig. 2

Gtr. 1

let ring ---|

let ring -

Rhy. Fig. 3

Gtr. 2

let ring -----|

let ring -----|

Bb Bb^{sus4} Bb Cm Ab

just an - oth - er notch _ on my _ gui - tar. ____

let ring -----|

let ring -----|

Bb sus4

 C_m

Ab

right next door and I'm such a strong per - suad - er. _____

Well, she was

Rhy. Fig. 2

Gtr. 1

let ring -- \vdash

let ring -

Rhy. Fig. 3

Gtr. 2

let ring -----

let ring -----

Bb

Bb_{sus4}

Bb

 C_m

Ab

just an - oth - er notch _ on my _ gui - tar. ____

let ring -----|

let ring -----

She's gon - na lose the man that real - ly loves her. In the

End Rhy. Fig. 2

let ring -

let ring -

B \flat B \flat sus4 B \flat Cm
 si - lence I ____ can hear ____ their break - in' hearts. ____ Oh. ____
 let ring -----
 (11) 10 8 9 8 6 6 6 6 6 8 8 8 8 8 8 8 8 8 8 8
 7 8 8 8 8 7 8 8 8 8 8 8 8 8 8 8 8 8 8 8
 8
 End Rhy. Fig. 3
 let ring -----
 (9 8 10 11) 6 6 6 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8
 7 8 7 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8
 8

Interlude

Bb Ab Gadd4

let ring

let ring

let ring

6 6 7 8 4 4 5 6 3 3 3 3 5 4 0

Guitar Solo

Ab **Bbsus4** **Bb** **Cm** **Ab**

Gtr. 3

Rhy. Fig. 4

*Gtrs. 1 & 2

[illegible]

Bbsus4

Bb

Cm

Cm11

Musical notation for the first system, featuring a treble clef staff with a key signature of three flats and a common time signature. The notation includes various musical symbols such as notes, rests, and accidentals. Below the staff, there are two lines of guitar tablature with fret numbers (10, 8, 11, 8, 10, 8, 11, 8, 10, 8, 10, 10) and a "grad. bend" instruction.

Musical notation for the second system, featuring a treble clef staff with a key signature of three flats and a common time signature. The notation includes various musical symbols such as notes, rests, and accidentals. Below the staff, there are two lines of guitar tablature with fret numbers (9, 8, 10, 11, 9, 8, 10, 11, 9, 8, 10, 11, 6, 6, 7, 8, 6, 6, 7, 8, 6, 6, 7, 8, 8, 8, 8, 8, 8, 8, 8, 1, 4, 3, 3) and a "grad. bend" instruction. The system is labeled "End Rhy. Fig. 4".

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Cm11

Musical notation for the Interlude section, featuring a treble clef staff with a key signature of three flats and a common time signature. The notation includes various musical symbols such as notes, rests, and accidentals. Below the staff, there are two lines of guitar tablature with fret numbers (10, 8, 10, 11, 8, 8, 8, 8, 10, 10, 10, 10, 11) and a "grad. bend" instruction. The system is labeled "Gtr. 3".

Verse

Gtr. 3 tacet

Cm

Musical notation for the Verse section, featuring a treble clef staff with a key signature of three flats and a common time signature. The notation includes various musical symbols such as notes, rests, and accidentals. Below the staff, there are two lines of guitar tablature with fret numbers (11, 8, 10, 11, 10, 8, 10, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 10, 10, 10, 10, 10, 10) and a "grad. bend" instruction. The system is labeled "Gtr. 1".

E♭

F

E♭

E♭

Cm

bye. I can hear him slam the door and walk a - way. _

Gtr. 1

let ring -----

8	10/12	11	11	11	12/10	8	10	10	8	6	8
8							10	10	8	6	8
8							10	10	8	7	10

Gtr. 2

8	10	8	9/11	8	9	8	10	10	8	8	6	8
		8	10/12		10				8	8	X	8
									8	8	X	10

Right next _ door I hear that wom-an start to

let ring -----

8	8	10/12	8	10	9/10	8	10	10	8	8	8	8	8	8
8	8													
10	10													

8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
10	10	10	10	10	10	10	10	10	10	10	10	10	10	10

*Sung behind
the beat.

Cm

Be - cause ____ of me, ____ young ____

Gtr. 1

let ring -----|

w/ pick & middle finger-
let ring -----|

8 8 8 6 8/10 7 8/10

Chorus
Gtr. 1: w/ Rhy. Fig. 2

Cm Ab Bbsus4 Bb

____ Bob. ____ Oh, she was right next door and I'm such a strong per-suad -

Gtr. 2

let ring -----|

let ring -----|

8 8 8 8 8 8 9 8 6 6 7 8 6 7 8

Cm Ab Bb Bbsus4 Bb

- er. ____ Well, she was just an - oth - er notch _ on my ____ gui - tar. _

let ring -----|

8 8 8 8 8 8 9 8 6 6 7 8 6 7 8

Cm Ab Bb^{sus4} Bb

She's gon - na lose the man that real - ly loves —

let ring -----

Cm Ab

her. In the

Bb Bb^{sus4} Bb Cm

si - lence I can hear their break - in' hearts. — Oh, she was

*Gtr. 4

mf

*Kybd. arr. for gtr.

Gtr. 1

let ring -----

let ring -----

Gtr. 2

let ring -----

Gtr. 2: w/ Rhy. Fig. 3

Ab Bb sus4 Bb Cm Ab

right next door and I'm such a strong per - suad - er, yeah.

Gtr. 4

P.M. P.M. P.M. P.M.

10 10 8 10 8 10 10 8 8 10 10 8 10 8

Gtr. 1

let ring let ring

(11) 10 8 9 8 6 6 6 8 8 8 8 8 8 8 8 8 8 10 8 10 8 10 8 11

Bbsus4 Bb Cm Ab

She was just an - oth - er notch on my _____ gui - tar.

P.M. -----| P.M. -----| P.M. -----| P.M. --

let ring -----|

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 4
Gtr. 4 tacet

Ab Bbsus4 Bb Cm Ab

First system of guitar notation. The staff shows a melodic line in the treble clef and a bass line in the bass clef. The treble clef staff has a wavy line indicating a tremolo or vibrato effect. The bass clef staff has a wavy line indicating a tremolo or vibrato effect. The notation includes various fret numbers (8, 10, 11, 13) and a pickup (1).

Bbsus4 Bb Cm Ab

Second system of guitar notation. The staff shows a melodic line in the treble clef and a bass line in the bass clef. The treble clef staff has a wavy line indicating a tremolo or vibrato effect. The bass clef staff has a wavy line indicating a tremolo or vibrato effect. The notation includes various fret numbers (8, 10, 11, 13) and a pickup (1). The bass line includes a "grad. bend" instruction.

Bbsus4 Bb Cm Ab

Third system of guitar notation. The staff shows a melodic line in the treble clef and a bass line in the bass clef. The treble clef staff has a wavy line indicating a tremolo or vibrato effect. The bass clef staff has a wavy line indicating a tremolo or vibrato effect. The notation includes various fret numbers (8, 10, 11, 13) and a pickup (1).

Bbsus4 Bb Cm Cm11

Fourth system of guitar notation. The staff shows a melodic line in the treble clef and a bass line in the bass clef. The treble clef staff has a wavy line indicating a tremolo or vibrato effect. The bass clef staff has a wavy line indicating a tremolo or vibrato effect. The notation includes various fret numbers (8, 10, 11, 13) and a pickup (1). The bass line includes a "grad. bend" instruction and a "let ring" instruction.

Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 2 meas., 4 times)

Cm11

The first system of guitar notation for the Outro section. The top staff is in treble clef with a key signature of two flats (Bb, Eb). It contains a melodic line with eighth and quarter notes, some beamed together, and a wavy line at the end. The bottom staff shows fret numbers: 8, 10, 8, (8), 8, 10, 8, 10, 8, 10, 10, 8. Arrows indicate fingerings: '1' for the first 8, and '1/4' for the 8s after the (8) and the 8 after the second 10. A wavy line is above the final 8.

The second system of guitar notation for the Outro section. The top staff continues the melodic line. The bottom staff shows fret numbers: (8), 8, 10, 8, 10, 8, 10, 8, 10, 10. Arrows indicate fingerings: '1/4' for the (8) and 8, and '1' for the 8s after the 10s. A wavy line is above the final 10.

Begin fade

The third system of guitar notation for the Outro section. The top staff shows a melodic line with a wavy line at the end. The bottom staff shows fret numbers: 8, 10, 10, 11, 10, 8, 10, 8, 8, 10, 8, 10, 10, 11, 10, 8, 10, 8, 8, 10. Arrows indicate fingerings: '1' for the 10s and 11s. A wavy line is above the final 10.

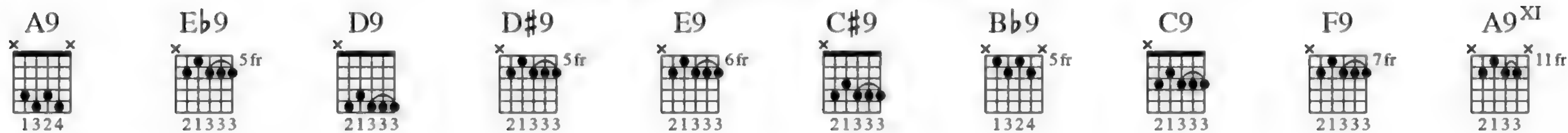
Fade out

The fourth system of guitar notation for the Outro section. The top staff shows a melodic line with a wavy line at the end. The bottom staff shows fret numbers: 8, 10, 10, 11, 10, 8, 10, 8, 8, 10, 8, 10, 10, 11, 10, 8, 10, 8, 8, 10. Arrows indicate fingerings: '1' for the 10s and 11s. A wavy line is above the final 10.

from Otis Rush - *Right Place, Wrong Time*

Right Place, Wrong Time

Words and Music by Otis Rush



Intro

Slow Blues $\text{♩} = 68$

mf

*Gtr. 1 (clean)

Gtr. 2 (clean) *divisi*

****Riff A**

(cont. in slash)

T

A

B

mf

*Horns arr. for gtr.

**Refers to Gtr. 1 only.

Guitar Solo

A9

Gtr. 2

mp

mf

Gtr. 3 (clean)

Gtr. 1

grad. bend

full

1/2

End Riff A

Gtr. 1 tacet

D9

full

full

full

† Played behind the beat.

A9

full

1/2

full

D9

D

5fr

D9

1/2

full

A9 D#9

full 1/2

E9 Eb9 D9

full 4:3 full

Gtrs. 1 & 2: w/ Riff A & A1 N.C.(C) (D) (E)

Gtr. 3

1/4 full

Verse

A9 D9

Gtr. 2

Gtr. 3

1. Well, — I'm al - ways at the right place — at the wrong — time,

1/2 1/4

Riff A1

Gtr. 2

(cont. in slash)

1/4

A9

try'n' to find the one wom - an _____ I can call mine. ____

D9

Yes, __ I'm al - ways at the right place __ at the wrong __ time, try'n'

A9 D#9

to find the one wom - an _____ I can call mine.

E9 Eb9 D9

Yes, __ when I start a con - ver - sa - tion, they tells me they don't _ leave good things _

Gtrs. 1 & 2: w/ Riffs A & A2
N.C.(C)

(D) (E)

lay-in' a - round. ____

Gtr. 3

full 10 8 10 full 8 10 1/2 full 10 (10) 8 10 (10)

Verse

A9

C#9

D9

Gtr. 2

2. They say there's some - one for ev - 'ry-bod - y. Oh, ____ I

Gtr. 3

full 8 5 8 5 7 5 5 6

A9

Bb9

A9

C9

C#9

won - der where in the world ____ is the one for me. ____ Yes, ____ they

full 7 5 5 5 full 8 5 7 5 7 7 7

Riff A2

Gtr. 2

(cont. in slash)

T
A
B

3 3 3 3 3 3 3 3 5/7 7 7/9 5/7 5 7 7/5 3 5

D9

E♭9

D9

say that there is some - one for ev - 'ry - bod - y. I won - der where in the world _____ is the

full

A9

B♭9

A9

D#9

one for me. _____ An - oth - er

full

E9

E♭9

D9

day has gone, _____ my heart _ re - main _____

1/2

1/2

full

1/4

Gtrs. 1 & 2: w/ Riffs A & A3
N.C.(C)

(D)

(E)

in mis - er - y. _____

Gtr. 3

8 10 8 8 8 10 8 9 7 (7) 5

Guitar Solo

A9

E \flat 9

D9

B \flat 9

Gtr. 2

Gtr. 3

full full full 1/4 full full full 1/2

8 8 8 8 6/10 8 8 8 8 8 5 7 (7) 5

A9

B \flat 9

A9

C#9

full full full full full full full

8 8 8 8 8 8 8 10 8 10 8 9 10 10 10 8 10 10 (10) 8 10 8 10

D9

E \flat 9

D9

B \flat 9

1 1/2 1 1/2 1 1/2 full

12 12 11 10 8 10 10 (10) 8 10 8 12 12 12 12 (12) 12 11 10 8 10 10 8 10 10

Riff A3

Gtr. 2

(cont. in slash)

T
A
B

3 3 3 3 3 3 3 3 5/7 5 7 7/9 5/7 5 7 7/5 3 5

A9 Bb9 A9 F9

1/2 5:3

E9 Eb9 D9

full 1/2 full full 1/4 1/2 full 1/4

Gtrs. 1 & 2: w/ Riffs A & A1 N.C.(C)

Gtr. 3

1/4 full

A9 C9 C#9 D9

Gtr. 2

Gtr. 3

full full full full full full full

A9 Bb9 A9 Eb9

full full full full full full full grad. bend

D9

full full full full full full 1/2

A9 Bb9 A9 D9 D#9

full full full full full full full full

E9 Eb9 D9

1/2 3 full full 1/2

Gtrs. 1 & 2: w/ Riffs A & A1
N.C.(C)

Gtr. 3

full full 3

Verse

A9 C#9 D9

Gtr. 2

1/2 4:3

Gtr. 3

3. Well, — I guess I'll go out and do the town. —

A9
 D E G
 5fr 7fr 5fr
 A9
 I'll drown my sor-row at the near-est neigh - bor-hood bar.

Oh, _____ I think I'll go out and do the town. _____ I'll drown _____

my sor-row at the near-est neigh-bor-hood bar. _

I think I'll

full

full

7 7 5 7

8 8 5 7 5 5 7 7

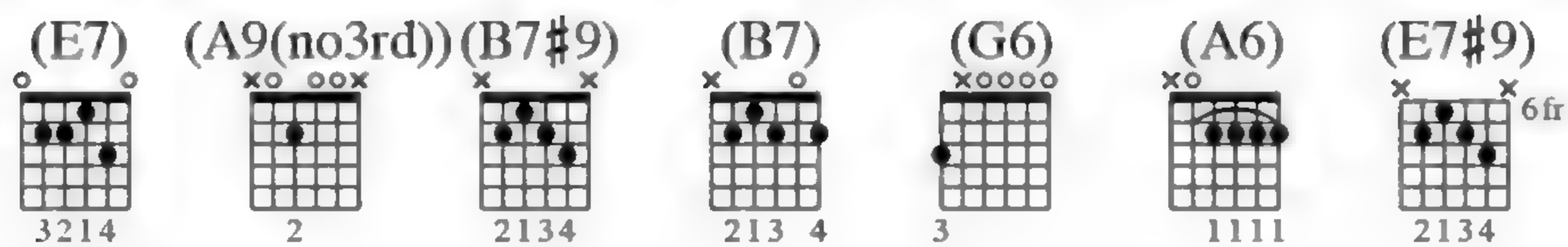
5 6 5 5

[illegible]

from Lonnie Mack - *Strike Like Lightning*

Satisfy Susie

Words and Music by Lonnie McIntosh and Tim Drummond



† Gtrs. 1 & 2;

Tune Down 1 Step, Capo III:

① = D ④ = C

② = A ⑤ = G

③ = F ⑥ = D

Gtr. 3; Tune Down 1/2 Step:

① = E♭ ④ = D♭

② = B♭ ⑤ = A♭

③ = G♭ ⑥ = E♭

Intro

Moderately ♩ = 135

N.C.

* (E7)

(D) (E)
④ open ④ 2fr

Gtr. 2 (slight dist.)

Gtr. 1 (dist.)

mf w/ amplifier vibrato

w/ slight P. M.

TAB

* Symbols in parentheses represent chord names respective to capoed guitar and do not reflect actual sounding chords. Capoed fret is "0" in TAB.

(E7)

(E) ⑥ open

(E7)

let ring - - - -

let ring - - - -

(A9(no3rd))

† Editor's note: You can accomplish the same result without tuning down a whole step by remaining in standard tuning and capoing at the first fret.

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(E) (E) (E)

④ 2fr ④ 2fr

let ring - - - -

(E7) (B7#9) (B7)

let ring - - - -

(A9(no3rd)) (E) (E7) (E)

④ 2fr ④ 2fr

let ring - - - -

(E7) (G6) (A6) (E7)

let ring - - - -

Verse

(E7)

1. Can I tell ya 'bout my ba - by, she's
2., 3., 4. *See Additional Lyrics*

let ring-----

Riff A

ev - 'ry man's dream? She could be the fold - out in a gir - ly ma - ga - zine. I got to

End Riff A

Chorus

(A9(no3rd))

(E7)

sat - is - fy Su - sie. I got to sa - tis - fy Su - sie.
(You got to sat - is - fy Su - sie.)

Riff B

(B7#9) (A9(no3rd))

Sa - tis - fy I got to sat - is - fy Su - sie, Su - sie sure sat - is - fies

Detailed description: This system contains the first three measures of the song. The guitar part has a treble staff with a key signature of one flat and a bass staff with a key signature of three sharps. The vocal line is in the treble staff. The bass line is in the bass staff. The lyrics are: 'Sa - tis - fy I got to sat - is - fy Su - sie, Su - sie sure sat - is - fies'. The guitar part includes a (B7#9) chord and an (A9(no3rd)) chord. The bass line has a 3/2 ratio and a 2/0 ratio.

1., 3., 4.

4th time, To Coda ⊕ Interlude

(E7) (G6) (A6) (E7)

me. —

End Riff B

let ring - - - -

Detailed description: This system contains measures 4 through 7. Measure 4 is the 4th time through, leading to a Coda symbol. Measures 5 and 6 are the Interlude. Measure 7 is the End Riff B. The guitar part has a treble staff with a key signature of one flat and a bass staff with a key signature of three sharps. The vocal line is in the treble staff. The bass line is in the bass staff. The lyrics are: 'me. —'. The guitar part includes (E7), (G6), (A6), and (E7) chords. The bass line has a 3/2 ratio and a 2/0 ratio. The text 'let ring - - - -' is written above the bass line.

2.

Guitar Solo

(G6) (A6) (E7)

2. Bought a

full full full full full full full

Detailed description: This system contains measures 8 through 11. Measure 8 is the 2nd time through. Measures 9 and 10 are the Guitar Solo. Measure 11 is the 2nd time through. The guitar part has a treble staff with a key signature of one flat and a bass staff with a key signature of three sharps. The vocal line is in the treble staff. The bass line is in the bass staff. The lyrics are: '2. Bought a'. The guitar part includes (G6), (A6), and (E7) chords. The bass line has a 3/2 ratio and a 2/0 ratio. The text 'full full full full full full full' is written above the bass line.

5 3 5 3 5 3 5 3 5 8 12 12 12 12 12 12 12 15 full 12 full 12 full 12 full 12 full 15

[illegible]

(B7)

12 0 12 0 12 0 12 0 14 12 14 7 9 7 9 7 9 7 9 7

(A9(no3rd)) (E7)

Gtr. 1

5 0 3 5 3 4 2 0 2 0 2 0 2 4 3 5 3 5 5 5 5 5 5

* Gtr. 3 (dist.)

2 5 7

* Stevie Ray Vaughan

Guitar Solo

Gtr. 1: w/ Riff A, simile
Gtr. 2 tacet

F7

Gtr. 3

** (E7)

7 5 7 7 5 5 2 2 2 5 4 4 2 4 2 4 2 2 5 2 2 5 2

** Symbols in parentheses represent chord names respective to capoed guitar.
Symbols above reflect actual sounding chords. Chord symbols reflect implied harmony.

Gtr. 1: w/ Riff B, 1st 6 meas., simile

Bb7

(A7)

2 5 5 2 2 5 7 7 6 5 6 5 7

The first system of the musical score for "The Sound of Silence" is shown. It consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. Above the first measure, the chord is labeled "F7 (E7)". The melody continues with a quarter note C5, a quarter note B4, and a quarter note A4. Above the second measure, the chord is labeled "C7 (B7)". The melody then has a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. The system ends with a double bar line.

B♭7
 (A7)

Gtr. 1: w/ Riff A, 1st 2 meas., simile
 F7
 (E7)

full 1/2

5 7 7 5 7 7 5 7 6 7 5 7 7 5 7 5 14 14 14

Gr. 1: w/ Riff A, simile

14 17 full 14 17 14 14 17 17 14 14 16 14 1/2 16 14 1/4 1/2 16 14 16

Gtr. 1: w/ Riff B, simile
Bb7 (A7)

grad. bend

1 1/2

1/2

1/4

1 1/2

16 14 15 16 17 17 17 17 16 14 14 16 16 16

B♭7
(A7)
8va

F7
(E7)

A♭
(G)

B♭
(A)

Interlude

Gtr. 3 tacet
(E7)

(E)
⑥
open

(E7)

D.S. al Coda
(take repeat)

⊕ Coda

Interlude
(E7)

(E)
④
2fr

(E7)

Outro

(B7) (A9(no3rd))

(cont. in notation)

Got - ta sat - is - fy Su - sie, Su - sie sure sa - tis - fies ____

F7 (E7) Ab6 (G6) Bb6 (A6) Free Time F7 (E7)

me. ____

Gtr. 1

rit.

Gtr. 2

let ring - - - - -

rit.

- Additional Lyrics*
2. Bought a brand new Chevy,
Keep it shined up in the drive.
Souped up to the limit
'Cause Susie likes to fly it.
 3. Susie's into lovin'
Anyway you can.
She don't give her lovin'
To any other man.
 4. You ask me if I'm happy,
Do I look satisfied?
Susie's got the way to keep
The twinkle in my eye.

Shelter Me

Words and Music by Julie Miller and Buddy Miller

Intro

Moderately slow ♩ = 89

*A7

Gtr. 1 (slight dist.)

mp
w/ fingers

T
A
B

0 3 0 0 4/7 5 7 7 X (7) 5 X 4/7 5 7 0 7 0 0 3 0

1/4 1/4 1/4 1/4

*Chord symbols reflect basic harmony.

1/4 1/2 1/4

0 5 7 0 7 7 7 7 X 7 0 3

**w/ thumb

1/4 1/4 1/2 1/4 1/4

0 6/7 5 7 7 0 3 0 0 5 X 7 (7) 5 0 3 0 0 5/7 5 7 0 7 0 3 0

N.C.

Verse
A7

1. The earth can shake, _ the sky come down, _ the moun-tains

Riff A

0 5 X 7 (7) 5 7 X 5 7 7 0 7 5 7 0 7 0

1/4

all _ fall to the ground, _ but I will fear _ none of these things, _

7 5 7 7 0 7 5 7 7 0 7 5 X 7 0 7 0

a, shel - ter me, Lord, _ un - der - neath your _ wings. 2. Dark wa - ters

G5 E5 D5 C5 A7 N.C.

End Riff A

7 5 7 7 0 5 7 5 7 5 3 0 3 0

Verse

Gtr. 1: w/ Riff A (1st 6 meas.)

A7

rise, _ thun - der pounds, _ the wheels of war _ are go - ing

Gtr. 2 (clean) Rhy. Fig. 1 End Rhy. Fig. 1

mp

X 2 X 2 X 2 X X X 2 X 2 X X 2 X 2 X 2 X X X X X X

round, _ and all the walls _ are crum - bl - ing, _ a,

Rhy. Fig. 2 End Rhy. Fig. 2

X 2 X 2 2 X X X 2 X 2 2 X X X X X 2 X 2 X 2 X X 2

G5 E5 D5 C5 A7 G5 E5 D5

shel - ter me, Lord, — un - der - neath your — wing, — shel - ter me, Lord, — un - der -

Gtr. 1

Gtr. 2

Riff B

End Riff B

C5 A7

Chorus

F

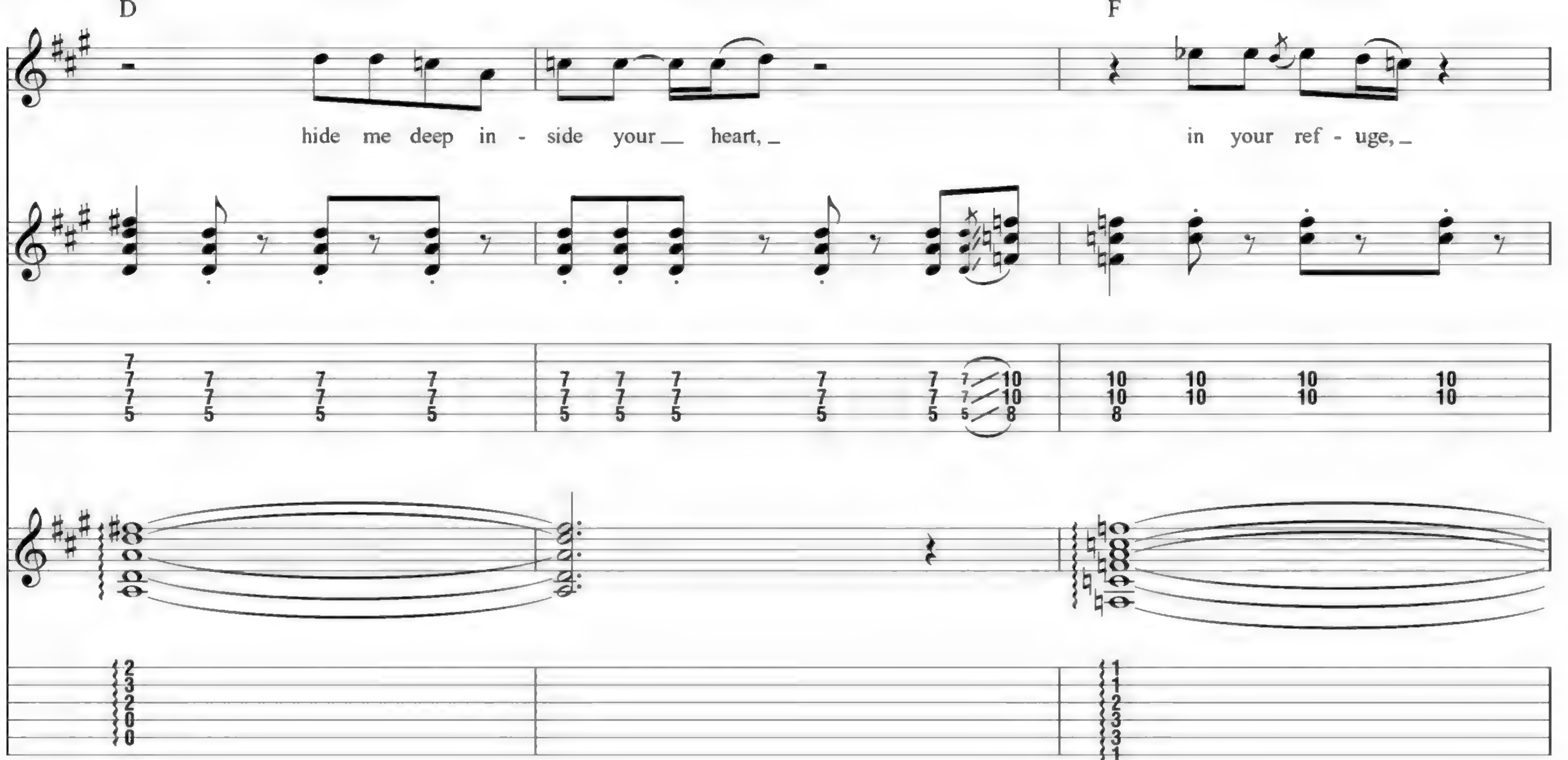
neath your — wing. — Hide me un - der - neath your wings, —

*Gtrs. 2 & 3

*Gtr. 3 w/ dist., played *mf*.

D F

hide me deep in - side your heart, in your ref - uge,



E5 D5 C5 N.C.

cov - er me, the world can shake but, Lord, I'm mak - ing you my hid - ing place.3.The wind will




Verse

Gtr. 1: w/ Riff A (1st 6 meas.)
Gtr. 2: w/ Rhy. Fig. 1
Gtr. 3: tacet

A7

blow, the rain can pour, the del - uge breaks, the tem - pest



roars, — but in the storm — my spir-it sing, — oh,

Gtr. 2 Rhy. Fig. 3 End Rhy. Fig. 3

P.M. -----|

Gtr. 2: w/ Riff B (2 times)

G5 E5 D5 C5 A7 G5 E5 D5

shel - ter me, Lord, — un - der - neath your — wing, — shel - ter me, Lord, — un - der -

Gtr. 1

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 3

A7

C5 A7

neath your wing. —

*Harm.

Pitch: A

*Refers to 5th string only.

Gtr. 2: w/ Rhy. Fig. 2

Gtr. 2: w/ Riff B

G5

E5

D5

C5

A7

let ring -----|

5 8 5 7 1 (7) 5 0 5 | 7 7 1 (7) 5 0 7 7 5 7 | 7 5 7 5 7 (7) 0 2/9

Gtr. 1

let ring -----|

8 8 8 8 8 | 8 8 8 7 5 7 5 | 8 8 10 8 7 5 7 7

Gtr. 2

2 2 2 x x 2 | x x x | 2 x 2 x 2 | x 3 0 | 2 x 2 x 2 x | x x x

5 7 5 7 5 7 5 | x 5 7 7 7 7 7 7 5 7 7 (7) 5

2 x 2 2 2 | 2 x 2 2 | x x

G5 E5 D5 C5 A7

1/4

Chorus

F Dm

Hide me un - der - neath your _____ wing, hide me deep in -

Gtr. 1

*Gtrs. 2 & 3

*Composite arrangement

Gr. 2: w/ Riff B (1st meas.)

G5 E5 D5

— where is your sting? — Shel - ter me, Lord, — un - der -

C5 A7 G5 E5 D5 C5 A7

neath your wing, shel - ter me, Lord, un - der - neath your wing.

Gtr. 1

Gtr. 2

Guitar Solo
A7

let ring - - - - -

let ring - - - - -

string noise

G5 E5 D5 C5 A7

First system of guitar notation. The top staff shows a melodic line in treble clef with a key signature of three sharps (F#, C#, G#). The bottom staff shows a bass line with fret numbers. The first measure has frets 10, 8, 9, 10. The second measure has frets 10, 8, 10, 10, 10, 10. The third measure has frets 8, 8, 8, 10, 10, (10), 10, (10), 8, 10. There are wavy lines above the first two measures and a '1/2' marking above the first measure of the second measure.

Second system of guitar notation. The top staff shows a melodic line in treble clef. The bottom staff shows a bass line with fret numbers. The first measure has frets (10), 12, 13, 12, 13, 15, 15, (15), 13, 15, 15, 15, 12, 15, 17. There are wavy lines above the first two measures and a '1' marking above the first measure of the first measure. The second measure has a 'let ring' marking above the first measure. The third measure has a 'delta' marking above the first measure.

Third system of guitar notation. The top staff shows a melodic line in treble clef. The bottom staff shows a bass line with fret numbers. The first measure has frets 15, 15, 15, 12, 15, 15, (15), 13, 15, 13, 14, 7, 5. There are wavy lines above the first two measures and a '1' marking above the first measure of the first measure. The second measure has a 'loco' marking above the first measure. The third measure has a 'delta' marking above the first measure.

D.S. al Coda

Fourth system of guitar notation. The top staff shows a melodic line in treble clef. The bottom staff shows a bass line with fret numbers. The first measure has frets 7, 5, 5, 7, 5, 7, 6, 5, 3, 0, 0, 0, 5, 8. There are wavy lines above the first two measures and a 'hold bend' marking above the first measure. The second measure has a 'Gtr. 2: w/ Riff B' marking above the first measure. The third measure has a 'Gtr. 1' marking above the first measure.

Coda

Verse

Gtrs. 1 & 3 tacet
Gtr. 2: w/ Rhy. Fig.1

A7

— you call for me, some-day when time — no more shall

Gtr. 2: w/ Rhy. Fig. 3

be, — I say, oh, death, — where — is your sting? — Oh,

Gtr. 1

7 5 7 X 7 5 7 7 0

Gtr. 2: w/ Riff B (1 1/2 times)

G5 E5 D5 C5 A7

G5 E5 D5

shel - ter me, Lord, — un - der - neath your — wings, — I say, shel - ter me, Lord, — un - der -

7 5 7 5 3 0 3 0 X X 7 5 7 5

C5 A7

G5 E5 D5

C5 A7

neath your — wing, — shel - ter me, Lord, — un - der - neath your — wings. —

Gtr. 1

3 0 3 0 X X 7 5 7 5 3 0 0 2 0

Gtr. 2

3 0 3 0 X 5 7 5 7 5 3 0 3 2 0

Still Rainin'

Words and Music by Bruce McCabe

Intro

Moderately slow ♩ = 98

Gtr. 3
(dist.)

*F
(Piano)

(Drums & Bass)

4 3

T
A
B

Gtr. 2
(clean)

4 3

T
A
B

Gtr. 1
(dist.)

4 3

T
A
B

*Chord symbols reflect overall harmony.

F Ab5 Bb5 F Ab5 Bb5 Ab5 F5

Rhy. Fig. 1

F Ab5 Bb

and I watch my world _ slow - ly fade to black. _ Look out _ my

Gtr. 2

Gtr. 1

P.M. -----|

13

Chorus

Gtr. 1: w/ Rhy. Fig. 1

F5 Ab5 Bb F5 Ab

win - dow, and it's still rain - in',

Gtr. 2

Bb Ab F5 Ab5 Bb

say, Look out _ my win - dow, it's still rain -

F Ab Bb Ab F Verse F Ab5

- in'.

2. Well, they say that time, — huh,

Bb5 F Ab5 Bb5

heals — ev-'ry — thing, —

well, I know the pain, — hon-ey, that love — can bring. —

F Ab5 Bb5 F Ab5

It don't get no bet - ter

with each pass - ing day, —

and ev-'ry hope I had's — slow - ly

Chorus

Gtr. 1: w/ Rhy. Fig. 1 (1st 7 meas.)

F5

Ab

Bb

slip - ping a - way. _____ Look out — my win - dow,

Gtr. 3

Gtr. 2

Rhy. Fig. 2

Gtr. 1

P.M. -----

13

Gtr. 3 tacet

Bb

F

Ab

Bb

Ab

F

it is still rain - in', look out — my

F Db5

but the rain keeps fall-ing

Female: (Yeah!) _____

Gtr. 3

1 1/4 1 1/4

9 (9) 6 6 4 6 3 (3) 1 3 1 3

Gtr. 2

let ring -----

5 1 5 5

3/5 0 6 6 6 6 4 4

Gtr. 1

1 1 2

3 3 3 3 3 3 3 0 6 6 6 6 4 4

1 1 1 1 1 1 1 0 4

C Bb5 N.C.

so end-less-ly, end-less-ly.

3

(3) 1 3 13 4 9 13 0

steady gliss.

steady gliss.

10/18

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (1st 4 meas., 2 times)

Gtr. 2: w/ Rhy. Fig. 2

F5

A^b

B^b

Gr. 3

* grad. bend

**T-----|

16

0 0 0

15 (15) 13 X 15 13

13 13

13 15 13 15 0

13 13 13 16

*Execute vibrato while bending.

**T=Thumb on 6th string.

F

A^b

B^b

A^b

F

3

(16) 13 16 16 13 15 13 14 13 16 0 15 13 15 13

15 15 13 15 13

13 15 X 13 15

11 11

T-----|

A^b

B^b

2 1/2

13 15 13 13 15 X

13 16 13 16 13

X X

0 15 X 15 15 13

0

F

A^b

B^b

A^b

F

hold bend

15 16 16 16 15 15 16 15 (15) 13

16/18

18

0 0 0

Interlude

Musical score for guitar, showing a melody in the treble clef, a bass line with fret numbers in the middle, and a chord diagram in the bottom. The score includes a key signature of one flat, a 12-measure melody, and a 12-measure bass line. The melody starts with a treble clef and a key signature of one flat. The bass line starts with a bass clef and a key signature of one flat. The chord diagram shows a barre at the 12th fret, with a 'T' marking the 12th fret on the 6th string.

Gtr. 3 tacet
 Eb N.C. F5 Ab5

Gtr. 2 staff system 1: Treble clef, key of Bb. Measure 1: Chords Eb, N.C., F5, Ab5. Measure 2: Chords Eb, N.C., F5, Ab5. Measure 3: Chords Eb, N.C., F5, Ab5. Measure 4: Chords Eb, N.C., F5, Ab5.

Gtr. 2 fretboard diagram system 1: Measure 1: 8 10, 8 10. Measure 2: 8 10. Measure 3: 1 1 2, X X X. Measure 4: 1 1 2, X X X.

Gtr. 1

Gtr. 1 staff system 1: Treble clef, key of Bb. Measure 1: Chords Eb, N.C., F5, Ab5. Measure 2: Chords Eb, N.C., F5, Ab5. Measure 3: Chords Eb, N.C., F5, Ab5. Measure 4: Chords Eb, N.C., F5, Ab5.

Gtr. 1 fretboard diagram system 1: Measure 1: 8 8 6 6. Measure 2: 8 8 6 6. Measure 3: 1 4 1 3 4 3 1. Measure 4: 6 6 4 4.

Gtr. 3 Bb5 F5 Ab5 Bb5 Ab5 F5

Gtr. 3 staff system 1: Treble clef, key of Bb. Measure 1: Chords Bb5, F5, Ab5, Bb5. Measure 2: Chords Bb5, F5, Ab5, Bb5. Measure 3: Chords Bb5, F5, Ab5, Bb5. Measure 4: Chords Bb5, F5, Ab5, Bb5.

Gtr. 3 fretboard diagram system 1: Measure 1: 3/5, (5). Measure 2: 3/5, (5). Measure 3: 3/5, (5). Measure 4: 3/5, (5).

Gtr. 2

Gtr. 2 staff system 2: Treble clef, key of Bb. Measure 1: Chords Bb5, F5, Ab5, Bb5. Measure 2: Chords Bb5, F5, Ab5, Bb5. Measure 3: Chords Bb5, F5, Ab5, Bb5. Measure 4: Chords Bb5, F5, Ab5, Bb5.

Gtr. 2 fretboard diagram system 2: Measure 1: X X X, 1 3 2 1. Measure 2: X X, 1. Measure 3: 1 1. Measure 4: 1 1.

Gtr. 1

Gtr. 1 staff system 2: Treble clef, key of Bb. Measure 1: Chords Bb5, F5, Ab5, Bb5. Measure 2: Chords Bb5, F5, Ab5, Bb5. Measure 3: Chords Bb5, F5, Ab5, Bb5. Measure 4: Chords Bb5, F5, Ab5, Bb5.

Gtr. 1 fretboard diagram system 2: Measure 1: 8 8 6 6. Measure 2: 3 3 1. Measure 3: 6 6 4. Measure 4: 1 (1) 2 1 4 3 1 3 3.

Gtr. 1: w/ Rhy. Fig. 1 (1st 3 meas.)
 F Ab5 Bb5 F Ab5

Gtr. 3 staff system 2: Treble clef, key of Bb. Measure 1: Chords F, Ab5, Bb5, F. Measure 2: Chords F, Ab5, Bb5, F. Measure 3: Chords F, Ab5, Bb5, F. Measure 4: Chords F, Ab5, Bb5, F.

Gtr. 3 fretboard diagram system 2: Measure 1: 1 3 1 3 (3) 1. Measure 2: 4 6 6 4 1/4. Measure 3: 6 6 1/2 grad bend. 1/2. Measure 4: 6 5 6 let ring ---- 1.

Gtr. 2

Gtr. 2 staff system 3: Treble clef, key of Bb. Measure 1: Chords F, Ab5, Bb5, F. Measure 2: Chords F, Ab5, Bb5, F. Measure 3: Chords F, Ab5, Bb5, F. Measure 4: Chords F, Ab5, Bb5, F.

Gtr. 2 fretboard diagram system 3: Measure 1: (1) 1. Measure 2: 1 3 X X 3 1 1. Measure 3: 3. Measure 4: 3.

Verse

Bb5 Ab5 F5 F Ab5 Bb5

3. Now, some - times I won - der what -'ll be - come of me, —

Gtr. 3

string noise

1/4

Gtr. 2

Gtr. 1

w/ tremolo

F5 Ab5 Bb5 F5 Ab5

there ain't much left of what I — used to be. Her love shone on me just

Gtr. 2

Gtr. 1

Bb5 F5 Ab5 Bb5

like the morn-ing light, _ but now here I am, _ a - lone a - gain _ to - night, _

The musical score is written for three parts: vocal, guitar, and bass. The vocal line is in G major (one flat) and 4/4 time. The guitar line features a complex rhythm with triplets and a key signature change to Bb major (two flats). The bass line is in G major and 4/4 time.

Chorus

Gtr. 1: w/ Rhy. Fig. 1 (1st 4 meas., 4 times)

Gtr. 2: w/ Rhy. Fig. 2

uh. Look out ___ my win - dow, and it's still rain -

F A♭ B♭ A♭ F A♭

- in', ah, look out — my win - dow,

Gtr. 3

6 9 (9) 6

B♭ F A♭ B♭ A♭ F

oh, yeah, still rain - in', still rain - in'. Look out — my

9 1 1/2 (9) 3 1 3 1 3 1 1 2 1 4 3

F A♭ B♭ F A♭

win - dow, but it's, but it's still rain - in', ah, —
(Still rain - in', still rain - in'.)

Gtr. 3

grad bend 1/2 1 1 1 4 4 1 1/4 1/4 1 1 1 4 1 4 1 5 (5) 3 3 1/2

0 0

Gtr. 2

1 X 4 4 4 6 6 10 10 10 4 3 1 X X 4 4 6 6
5 5 5 6 7 10 10 10 5 3 1 X X 5 5 7 7
6 6 6 8 7 10 10 10 5 3 3 X X 6 6 8 8

Bb Ab F Ab Bb

oo. Look out my win - dow, uh, yeah, still rain -

3 1 3 1 1 3 1 3 8/12 10 12 12 10 10 12 10 0 15 13 15 15 13

6 7 8 4 5 6 1 2 3 1 2 3 3 3 1 2 3 1 1 2 3 1 4 4 4 6 6 6 6 10 10 10 10 10 10

Outro

Gtr. 1: w/ Rhy. Fig. 1 (1st 4 meas., till fade)
Gtr. 2: w/ Rhy. Fig. 2 (till fade)

F Ab Bb Ab F5 F5 Ab

- in'. (Still rain - in',

8va

13 15 0 15 13 13 15 13 13 18 18 18 18 18

1 1 X 4 4 6 6 6 4 3 3 3 1
1 1 X 4 4 6 6 6 4 3 3 3 1
2 2 X 5 5 7 7 7 5 3 3 3 2
3 3 X 6 6 8 8 8 6 3 3 3 3

*B-string sounds from bent string w/ vibrato.

Bb F Ab Bb Ab F

still rain - It's still rain - in', ah, still rain -

8va loco 8va loco

(18) 18 18 13 13 18 18 18 18 18 16 18 18 16 16 16 16 13 13 13

X X

Begin fade

it's still, it's still.

still rain - in',

13 15 13 15 13 15 13 12 13 12 13 13 0

13 15 15 13 13 15 0 13 14 15 0 0 0 0

B \flat A \flat F A \flat B \flat

still rain - in', still rain -

8va

16 16 16 16 X X 16 16 16 16 X X 16 16 16 16 X X 16 16 16 16 X X 16 16
16 16 16 16 X X 16 16 16 16 X X 16 16 16 16 X X 16 16 16 16 X X 16 16

15 13 13 15 0 15 15 15 X X 15 15 0

Fade out

[illegible]

from T-Bone Walker - *The Very Best of*

Strollin' With Bones

Words and Music by T-Bone Walker, Vida Lee Walker and Edward Davis, Jr.

A

Very fast ♩ = 178 (♩ = $\overset{\text{3}}{\text{♩}}$)

F9 Gb9 F9 N.C.

*Gtr. 1 (clean) **

mf

TAB

	8	9	8	9
T	8	9	8	9
A	8	9	8	9
B	7	9	8	9

*T-Bone Walker

**Recording sounds 1/4 step sharp.

B

*** Bb7

1/2 P.M.

8 6 6 9 6 8 1 8 6 8 1

***Chord symbols reflect overall harmony.

Eb9 Bb7

let ring - 4

1/2 1/2 1/2

6 8 6 8 6 6 9 6 8 8 6 9 6 9 8 6 7 6 6

F7 Bb7

let ring - 4

1/4 1/2 1/4

6 8 6 9 6 6 9 6 8 8 6 7 7 6 7 6 6 9 6 9 6 8 6 8

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C

Bb7

Eb9 Bb7

F7 Bb7

D

Gr. 1 tacet
Bb7

Eb9 Bb7

F7 Bb7

E

Bb7

1
(8) 6 6

1/2

1/4

1

1

1

Eb9 Bb7

1/4

1/4

1/4

1/4

1/4

1/4

1/4

1/4

1/2

let ring -

*Played as even eighth notes.

F7 Bb7

1/2

1/4

1

let ring -

F

Gtr. 1 tacet
Bb7 N.C.

Gtr. 1 tacet

Bb7 N.C.

Eb9 Bb7

Gtr. 1

F7 Bb7

1

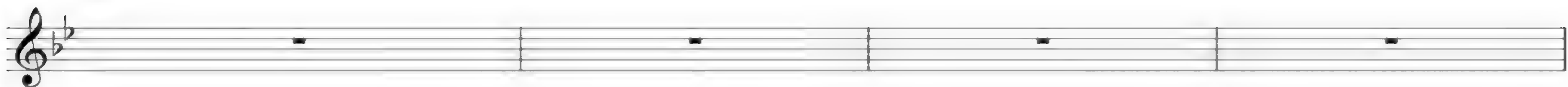
1

1/2

let ring -

G

Gr. 1 tacet
Bb7



Eb9

Bb7

Gr. 1



F7

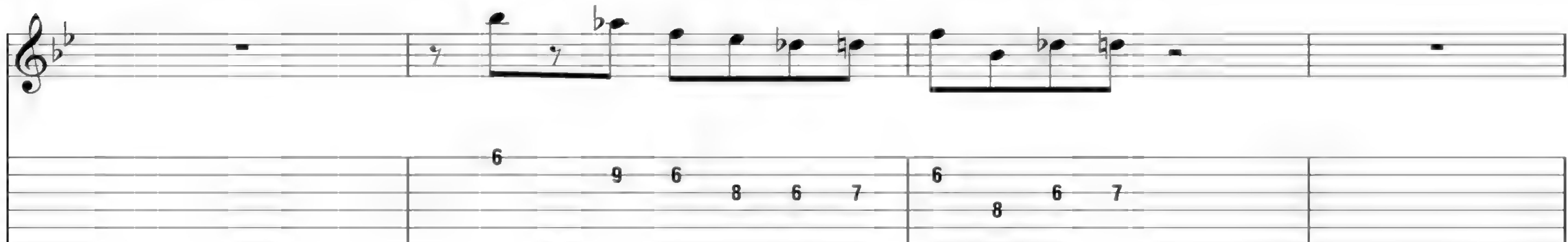
Bb7



*Played as even eighth notes.

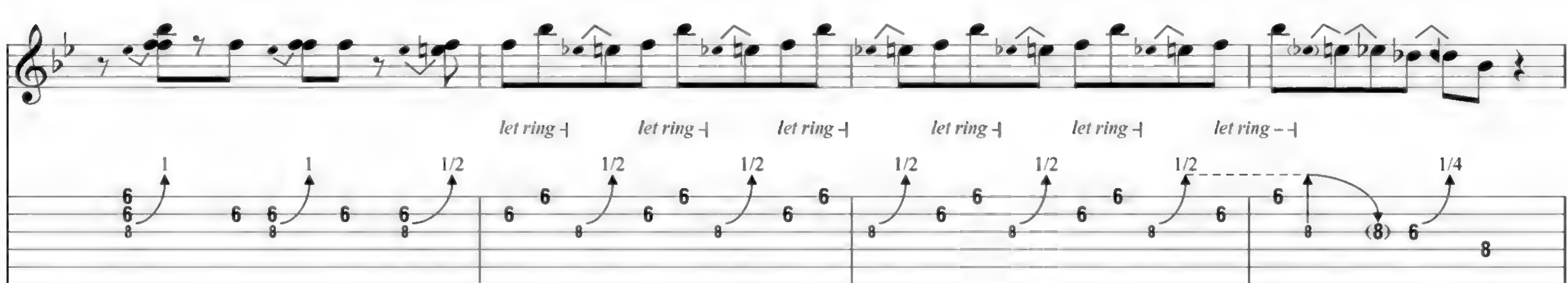
H

Bb7



Eb9

Bb7



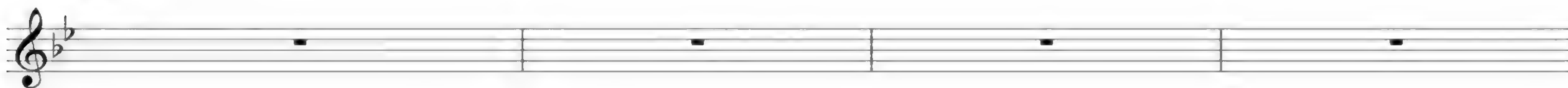
F7

Bb7



I

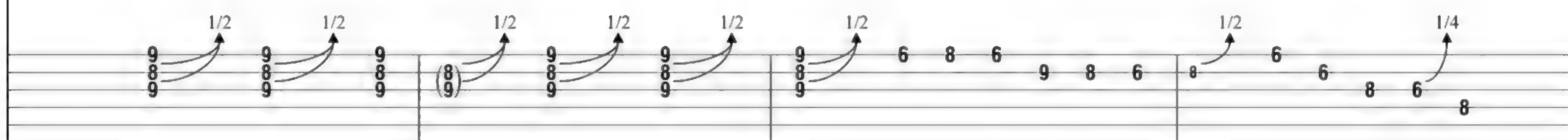
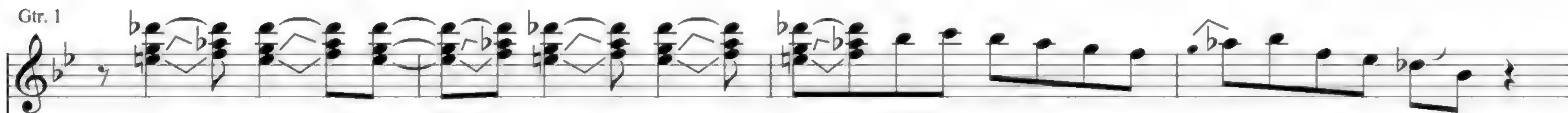
Gtr. 1 tacet
Bb7



Eb9

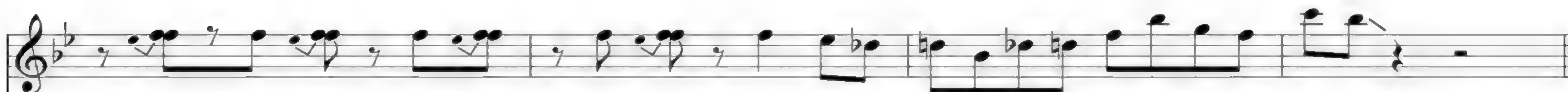
Bb7

Gtr. 1

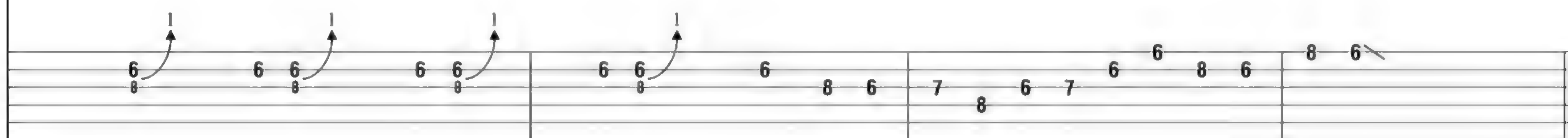


F7

Bb7

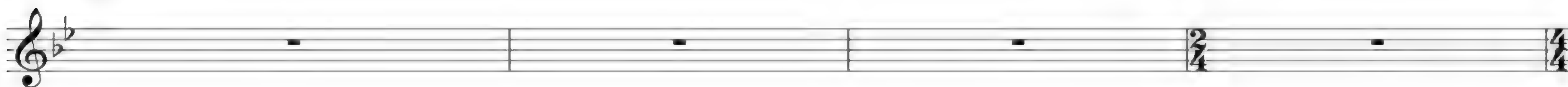


let ring - -



J

Gtr. 1 tacet
Bb7

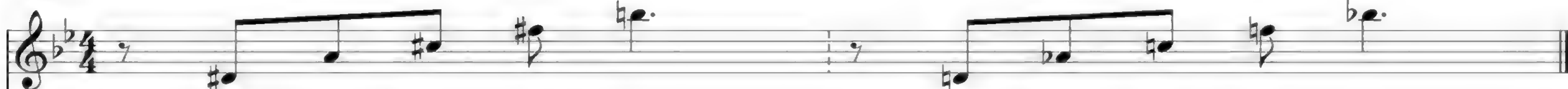


Free time

B9

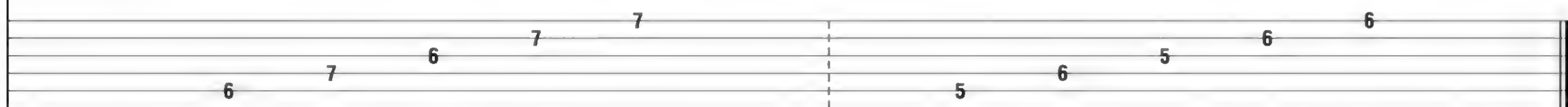
Bb9

Gtr. 1



let ring - - - - -

let ring - - - - -



from B.B. King - *Why I Sing the Blues*

Sweet Sixteen

Words and Music by B.B. King and Joe Bihari

Intro

Slow $\text{♩} = 60$

8va----- C#7

mf
w/ clean tone

loco

T
A
B

9 11 9 11 9 12 9 11 9 11 9

F#7

C#7

D7

8va-----

11 13/15 14 16 15 14 15 14 14 16 16 21 16 16 14 15

C#7

F#7

8va-----

14 16 14 14 16 14 14 14 14 16 16 14 16 (16) 14 15 14

8va-----

15 14 14 16 14 15 15 14 16 14 16

C#7

8va-----

16 16 14 17 14 15 14 15 14 16

8va-----
loco
 rake - -
 1
 (16)
 x
 9
 11
 9
 9
 9
 11
 11
 9
 10
 9

G#7
 8va-----
 4
 12 13
 14 14
 (14) 12
 14
 12 14 12 9
 9
 12 9
 11 9
 9 11 9 9

F#7
 8va-----
 C#7
 F#7
 G°7
loco
 rake - -
 1 1/2
 1
 1/4
 1
 15 14 16 14 16 14 17 14 16 (16) x x 9 12 9 11 9 9 (9) 8 11 11 8 11

G#7
 8
 10
 9
 11
 9
 9 10
 11
 11
 11 10 11 9 9

Verse
 C#7
 F#7
 1. When I first met you, ba - by, ba - by, -
 3
 3
 1/4
 9 (9) 11 11 9 11 8 8 11 11

C#7

— you were just — sweet six - teen. —

rake - l

x 9 (9) 11 9 12 11 11 9 11 11 9 10 9 12 9

F#7

First met you, — ba - by, —

8va — loco

rake - l

x 9 12 11 1 1/2 9 12 9 11 9 9 11 8 8 11 9 11 9 9

C#7

lord, — you were just — sweet six - teen. —

rake - l

x 9 11 9 12 11 9 9 11 11

G#7

F#7

You'd just left your home — then, — ba - by. Oh, the

rake - l

x 9 11 1/2 (11) 9/11 9 11 9 11 9

C#7 G#7

sweet-est thing _____ I'd ev-er seen. _____

rake -

9 (9) 11/13 11 9 11 11 9 (9) 11 9 11 10 7/8

1/4

Verse

C#7 F#7

2. But you would - n't do noth - ing, ba - by,

11 11 9 11 11 9 11 9 10 11 9 9

1/4

C#7

you would - n't do an - y - thing _____ I asked ya to.

9 9 11 9 9 11 9 9 11 9

1/4

F#7

You would - n't do noth-in' for__ me, ba - by, oh, you would - n't

8va

10/15 14 16 16 16 16 14 15 14 16 14 15

1 1/2

10

C#7

do an - y - thing _____ I asked you to. _____

8va

loco

12 12 9 9 (9) 9 11 9 9 11 11

G#7

F#7

You know you ran a-way from your home, — ba - by, and now —

rake - l

x 9 11 9 11 8 8 11 9 11 8 8

C#7

G#7

— you wan - na run a - way — from old — B. too. —

rake - l

x 9 12 9 11 9 11 9 11 11 11

Verse

C#7

F#7

3. You know I love you, — babe, and I'll — do an -

9 9 10

11 (11) 9 11 9 11 9 0 11 11

C#7

y - thing _____ you tell _____ me to. _____

rake - l

9 11 9 12 9 11 9 9 11 9 9

F#7

You know, _____ you know _____ I love you, _____ ba - by,

8va

11/15 14 14-16 16 1/2 14 14 14 16 14 15 16 1/2 (16) 14 15

C#7

ba-by, I love ya and I'll do an - y - thing _____ ya tell _____ me to.

8va

loco

rake - l

(14)

9 11 9 11 9 11

G#7

F#7

Noth - ing in the world, _____ ba - by, _____ lord, _____

3

9 11 9 11 9 11 9 11 9 11

C#7

G#7

there ain't noth-ing, noth-ing in the world — I would-n't do for you.

let ring --

The first system contains a vocal melody in treble clef and a guitar accompaniment in treble and bass clefs. The key signature has four sharps (F#, C#, G#, D#). The vocal line includes lyrics: "there ain't noth-ing, noth-ing in the world — I would-n't do for you." The guitar accompaniment features a triplet of eighth notes and a "let ring" instruction.

Guitar Solo

C#7

F#7

The second system of the guitar solo continues the melody in treble clef. The bass clef shows fret numbers: 12/14, 14, 14, 12, 14, 14, 12, 14, 12, 13, 14. There are trills and a "1" fingering indicated.

C#7

8va

The third system of the guitar solo continues the melody in treble clef. The bass clef shows fret numbers: (14), 14, 12, 13, 14, 13, 14, 14, 14, 12, 14, 12, 14, 12, 9, 12, 9, 11, 9, 9, 11/15, 14. There are trills and a "1/4" fingering indicated.

F#7

8va

The fourth system of the guitar solo continues the melody in treble clef. The bass clef shows fret numbers: 16, 16, 16, 14, 17, 14, 15, 14, 17, 17, 17, 14, 14, 14, 16, 14, 15, 16, 16, 16, 14, 17, 14, 15. There are trills and "1 1/2" and "1/2" fingerings indicated.

C#7

8va

The fifth system of the guitar solo continues the melody in treble clef. The bass clef shows fret numbers: 14, 16, 21, (21), 17, 16, 14, 15, 16, (16), 14, 9, 9, 9, 12/13, 14. There are trills and a "1/2" fingering indicated.

G#7 F#7

8va -

V-1

C#7 G#7

8va -

C#7 F#7

8va -

C#7

8va -

grad. bend

F#7

8va -

C#7 *8va* *loco*

1/2 (12) 9 9 11 9 11 9 11 11 9 10 9 12/14 13/14 14 13 14 13

G#7 *8va* **F#7**

14 (14) 12 14 12 14 12 13 12 14 12 14 14 12 14 14 (14) 12 14 12 14 13 14 14 13 14 13

C#7 **G#7**

4. I just

14 (14) 12 14 14 12 1/2 4/9 12 9 11 9 11 11 8/10 9 9 9 11 9 9 1/4 11 11 9 9 11 11 9 10

Verse **C#7** **F#7**

got back from Vi-et - nam, _ ba - by, and ya know I'm a long, long _

9/11 9 9 11 1/2 (11) 9 11 9 11 9 9 11

C#7

way _____ from New Or - leans. ____

8va

14 15 14 16 16 16 14 16 14

F#7

Oh, I just got back from Vi-et-nam, ba - by, _

loco

let ring ---- |

8va

12 9 11 9 11 9 9 11 11 11 13/15 14 13 13

C#7

oh, ba - by, and I'm a long, ____ long way ____ from New Or - leans. ____

8va

loco

13 14 14 14 15 9 11 9

G#7

F#7

I'm hav-ing so much prob- lems, ba - by, ba - by, I ____ won - der

1/4

(9) 11 9 10 9 9 11 11 9

C#7 F#7 G°7 G#7

what in the world _____ is gon - na hap - pen to me. 5. Treat me

Verse

C#7 F#7

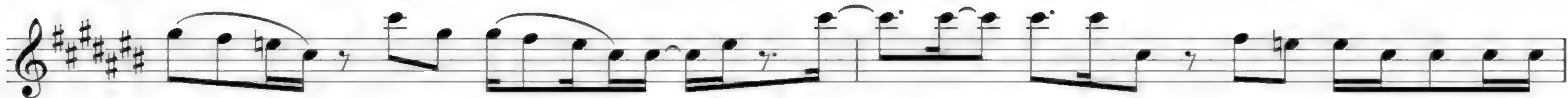
mean, ba - by, but I'll _____ keep on _____

C#7

_____ lov - ing you _____ just the same. _____ Oh, _____ treat me

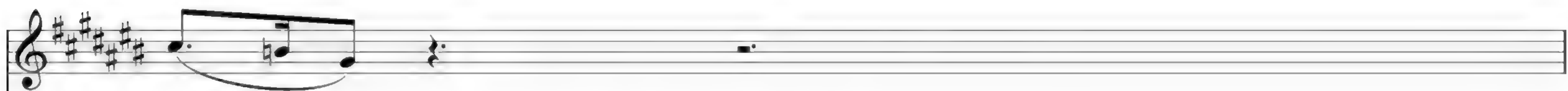
Gtr. tacet

F#7

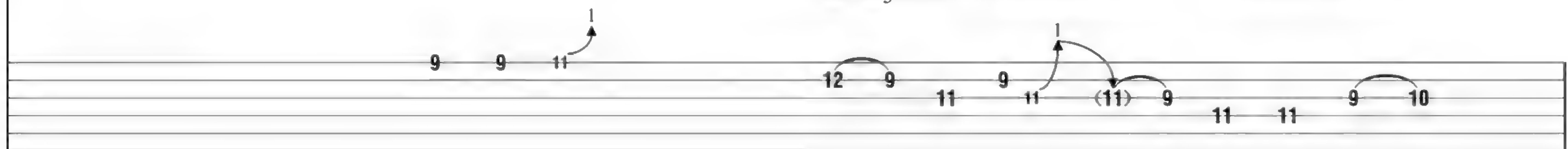
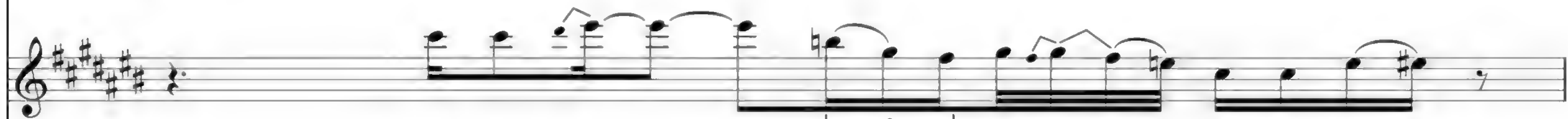


mean, _____ treat me mean, _____ ba - by, I'll _____ keep - lov - ing you, keep on lov - ing you just the

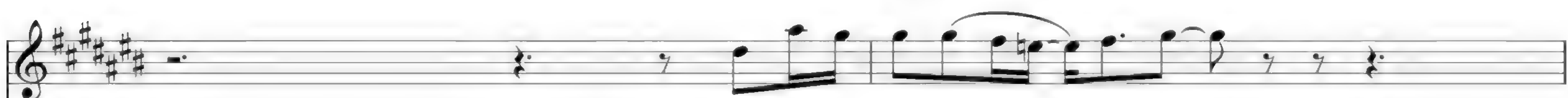
C#7



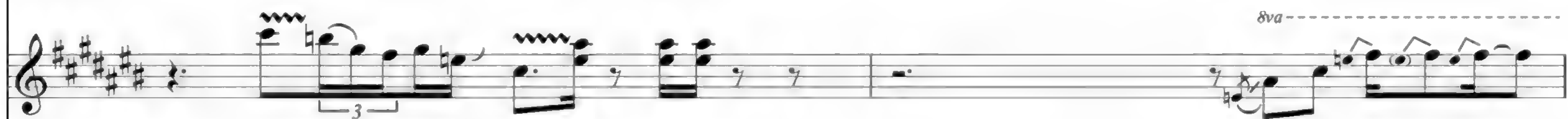
same. _____



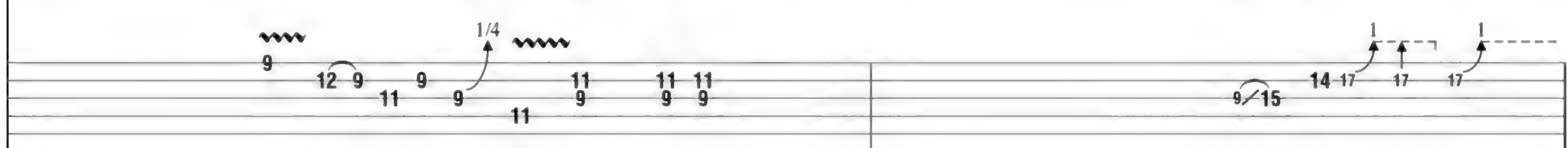
G#7



But one of these days, _____ ba - by, _____

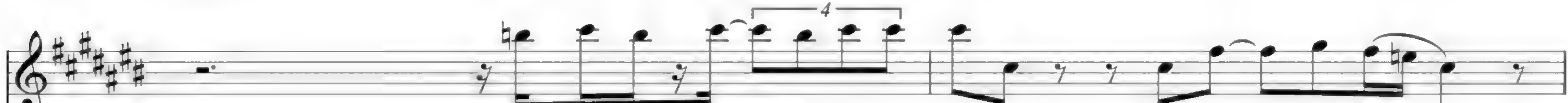


8va - - - - -

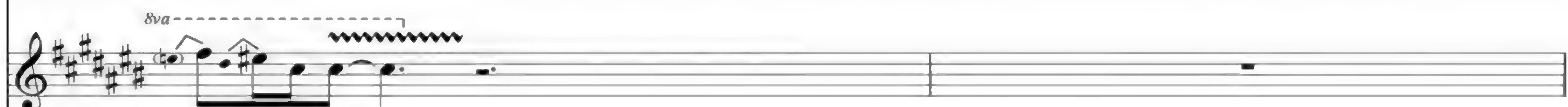


F#7

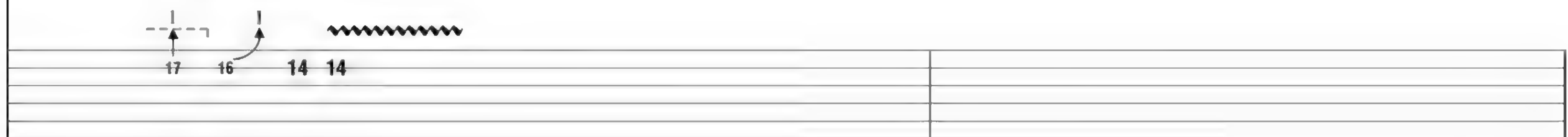
C#7



you're gon - na give _ a lot of mon - ey to hear _ some - one _____



8va - - - - -



G#7

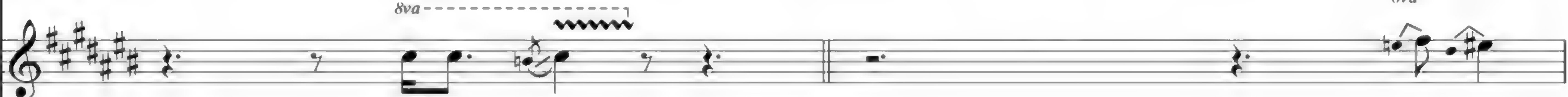


call my name. _____

Oh!

Verse
C#7

6. You're sweet six - teen, _____ ba - by,

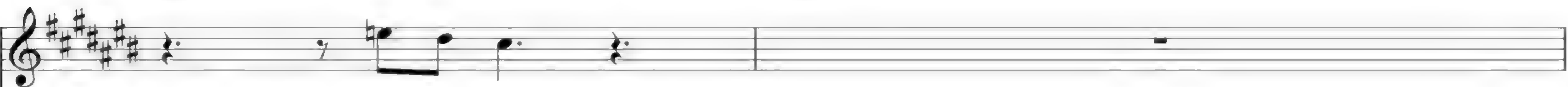
8va

9 9 12/14

8va

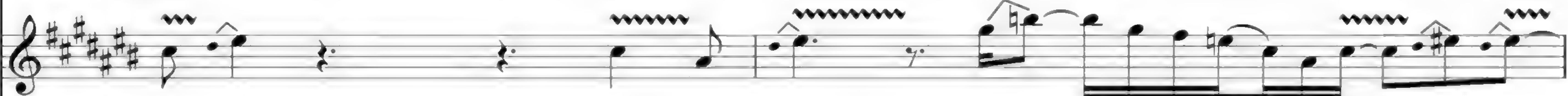
12 11

F#7



sweet six - teen.

C#7

8va

9 11

14

15

16

16 1 1/2

16 14

17 14

15

14

16

16

F#7



Oh, yes, _____ the sweet - est thing, _____ ba - by,

8va

(16)

14

15

C#7



oh, yes, the sweet - est thing _____ I ev - er seen. _

8va

14 14 1/2

14 17

17

14 14

15

16

loco

9

11

9

G#7

Yes, _ you know I'm hav-ing so much trou-ble, _ peo-ple. _

Free time
Gtr. tacet

F#7 C#7

Ba - by, I won - der, yes, I won - der, ba - by, I won - der, oh, I won - der what in the

A tempo

G#7 F7 F#7 G7

world's gon - na hap - pen to me.

Free time

G#7 C#9

world's gon - na hap - pen to me.

Texas Flood

Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Slow ♩. = 60

The musical score for 'G' is written on a treble clef staff with a key signature of one sharp (F#). The melody consists of a series of eighth and quarter notes, some with ornaments (indicated by a small 'h' and a line). A triplet of eighth notes is marked with a '3' and a bracket. The bass line is written on a separate staff, showing fingerings (1, 1/2, 3, 4, 5, 6) and a triplet of eighth notes marked with a '3' and a bracket. The piece concludes with a final measure containing two eighth notes.

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loco

G

D7

C

G

C

let ring -----

Verse

G

D7

1. Well, ___ it's flood-in' down in Tex - as. ___

tr -----


let ring -----

rake -----

The musical score is written for guitar in the key of D major (two sharps). It consists of two systems. The first system features a vocal melody on a single staff with lyrics: "All of the tel - e - phone lines ____ are down. ____". The second system includes a guitar accompaniment on a six-string staff. The left hand is indicated by a "w/ bar" (with bar) symbol and plays a constant D major triad (D, F#, A) on strings 3, 4, and 5. The right hand plays a complex melodic line with various techniques: triplets (marked "3"), a gradual bend (marked "grad. bend"), and a triplet of eighth notes (marked "3"). The piece concludes with a final D major chord.

[illegible]

C



flood-in' down in Tex-as. All of the tel-e-phone lines are down.

grad. bend

w/ bar

let ring

5 3 3 3 (3)

The musical score is written for guitar and bass. The guitar part (top staff) is in G major, indicated by a sharp sign on the F# line. It begins with a whole rest, followed by a half rest, and then a quarter rest. The lyrics "Yeah, ____ I been" are written below the guitar staff. The bass part (bottom staff) is in G major, indicated by a sharp sign on the F# line. It begins with a triplet of eighth notes (G, A, B), followed by a quarter note (C), and then a half note (D). The lyrics "Yeah, ____ I been" are written below the bass staff. The bass part includes a "grad. bend" (gradual bend) on the D note, indicated by a curved arrow. The bass part also includes a triplet of eighth notes (G, A, B) and a quarter note (C). The bass part ends with a half note (D) and a quarter rest.

D7

C

try-in' to call _____ my ba-by. _____ Lord, _____ 'n' I can't _____ get a sin - gle sound. _

8va *loco* *let ring* w/ bar

17 17 17 3 (3) 3

G

C

G

D7

2. Well, _____ dark _

1/4 3 3 6 8 6 8 8 6 6 8 6 3 5 (5) 3 5 3 5 3 5 3 4 5 5 4 5 4 5

Verse

G

C

clouds are roll - in', _____ man, _____ I'm _____ stand-in' in the rain. _____

let ring w/ bar

3 3 3 3 (3) 3

G

Well, _____ dark _

1/4 3 3 6 8 6 3 3 5 (5) (5) 3 3 5 5 3 5 4 3 6 3 3 5 3 5

C

clouds are roll - in', _____ man, _____ an' I'm stand-in' out in _____ the rain. _____

G

Yeah, _____ flood _____

D7 C

wa - ter keep a roll _____ in', _____ man, it's a-bout to drive poor me in - sane. _____

The image shows a musical score for the piece "The Wind" by John Williams. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The music includes various notations such as triplets, slurs, and a D7 chord. The bass staff includes fingerings (1, 3, 5, 6, 8) and a sequence of notes with slurs and fingerings (1/2, 1, 1/2, 3/4, 1/2). The score is presented in a clear, black-and-white format with standard musical notation.

The first system of the musical score for "The Sound of Silence" is shown. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. Above the staff, the chords G and D7 are indicated. The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. Below the staff, the fingerings are indicated by numbers 6, 8, 8, 6, 8, 7, 6, 8, 8, 6, and 9. A wavy line is placed above the first three notes (6, 8, 8) and the next three notes (6, 8, 7). A star symbol is placed above the note G (fingering 9). A curved arrow labeled 1/2 points from the note G (fingering 9) to the next note A (fingering 9).

*Bend both strings w/ same finger, next 2 meas.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a G-clef and a wavy line indicating a melodic line. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a wavy line and a 'V' symbol. The score includes various musical notations such as notes, rests, and dynamic markings like '1/2', '1/4', and '1'. The piece concludes with a final measure marked with a '3' and a '6'.

The musical notation for 'The Rose Tree' is presented in a single system. The top staff is a treble clef with a key signature of one sharp (F#). The melody is written in a style that includes many ornaments, represented by small circles and lines above the notes. The bottom staff shows the bass line with fingerings indicated by numbers 1, 2, 3, 4, 5, 6, 7, 8, and 9. The piece is in 2/4 time, as indicated by the '2' over the '4' in the bottom right corner.

*As before, this measure only.

[illegible]

loco

let ring - 1

1/4

D7

The image shows a musical score for a D7 chord progression. The top staff is in treble clef and contains a sequence of notes with various articulations like slurs and triplets. The bottom staff shows the corresponding fingerings for the left hand, with numbers 1-5 and slurs indicating the sequence of fingers used for each note.

G D7 Verse G

3. Well, ___ I'm leav - in' you, ba - by. ___

let ring -----|

6 3 3 5 3 5 3 3 4 5 5 4 5 3 3

C G

Lord, ___ now I'm go - in' back home ___ to stay.

3

5 3 3 6 8 8 8 8 6 8 8 1/2 6 8

Well, ___ I'm ___

8 8 8 6 8 7 5 5 (5) 3 5 3 5 3 3 5 3 5

C

leav - in' you, ba - by. _____

The first system contains a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). It begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The guitar line is in treble clef with a key signature of one sharp. It starts with a whole rest, followed by a half rest, then a quarter rest, and then a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The final measure of the system shows a triplet of eighth notes (G4, A4, B4) and another triplet of eighth notes (C5, B4, A4).

Lord, _____ 'n' I'm go - in' back home to stay.

The second system continues the vocal and guitar parts. The vocal line starts with a whole rest, followed by a half note G4, then a quarter note A4, and then a quarter note B4. The guitar line starts with a whole rest, followed by a half rest, then a quarter rest, and then a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The final measure of the system shows a triplet of eighth notes (G4, A4, B4) and another triplet of eighth notes (C5, B4, A4).

G

The third system continues the vocal and guitar parts. The vocal line starts with a whole rest, followed by a half note G4, then a quarter note A4, and then a quarter note B4. The guitar line starts with a whole rest, followed by a half rest, then a quarter rest, and then a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The final measure of the system shows a triplet of eighth notes (G4, A4, B4) and another triplet of eighth notes (C5, B4, A4).

Well, ___ back

The fourth system continues the vocal and guitar parts. The vocal line starts with a whole rest, followed by a half note G4, then a quarter note A4, and then a quarter note B4. The guitar line starts with a whole rest, followed by a half rest, then a quarter rest, and then a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The final measure of the system shows a triplet of eighth notes (G4, A4, B4) and another triplet of eighth notes (C5, B4, A4).

D7

D9

Db9

C9 N.C.

The image shows a musical score for the song "The Sun Shines Every Day". It includes a vocal melody line and a guitar accompaniment line. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "home there's no floods or tor - na - does, babe, _____ 'n' the _ sun shines _ ev - 'ry -". The guitar part features a simple chord progression: C#m (4-5), F#m (4-4), and D#m (3-2). The vocal melody is written in a treble clef with a key signature of one sharp. It includes a triplet of eighth notes in the first measure of the second line and a triplet of eighth notes in the third measure of the second line. The lyrics are written below the vocal line, with blank lines for the words "babe" and "sun".

home there's no floods or tor - na - does, babe, _____ 'n' the _ sun shines _ ev - 'ry -

Free time

N.C.(G9)

The image shows a musical score for the song "The Day After Tomorrow" by The Lumineers. It includes a vocal melody and a guitar accompaniment. The vocal melody is written in treble clef with a key signature of one sharp (F#). The guitar accompaniment is written in treble clef with a key signature of one sharp (F#). The guitar part features a complex rhythm with many triplets and sixteenth notes. The lyrics "day. _____" are written below the vocal melody.

The first system of musical notation for 'The Wind' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a whole note chord (F#, A, C, E) followed by a half note chord (F#, A, C, E) and a quarter note chord (F#, A, C, E). This is followed by a triplet of eighth notes (F#, A, C) and another triplet of eighth notes (F#, A, C). The bottom staff is a single line with fingerings: 10, 5, 3, 10, 5, 3, 5, 4, 3, 2. A slur connects the first four notes (10, 5, 3, 10) with a '1/2' marking above the slur. A double bar line is present after the first four notes.



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